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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

UNIVERSITY OF ALBERTA

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MELQUIADES ESTRADA / 49

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TALKING BACK

Not interested in art?

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is interested in you

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Wild. On.

cjsr
FM88

ON THE AIR

FEATURE SHOW:

YOUR MONDAY
MORNING
WAKE UP CALL

HOST: JESSICA

TIME SLOT: MONDAYS 7-9 AM

IT'S ECLECTIC MUSIC TO WAKE 'N'
SHAKE YOU AND A LOOK AT THE
CJSR CHARTS.

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TO KNOW ABOUT

ALTERNATIVE
Radio

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MORNINGS AT 11 AM

MARCH 11

MICHAEL PARENTI ON
'THE ORIGINS OF RACISM'

MARCH 18

TARIQ ALI ON 'IMPERIAL HUBRIS'

MARCH 25

CORNEL WEST ON
'THE LEGACY OF PAUL ROBESON'

APRIL 1

MICHAEL ERIC DYSON ON 'HIP HOP
CULTURE & THE LEGACY OF TUPAC'

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Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first person to send an e-mail to dan@vuwweekly.com detailing such a find wins his or her pick from the astoundingly horrible pile of CDs and books in our offices.

Last week, a fellow named Sid noted that our masthead on page 4 identified the issue as No. 539 (Feb 18 - 22, 2006), when in fact it was No. 541.

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BOB THE ANGRY FLOWER

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ROBOTRAON: 2083

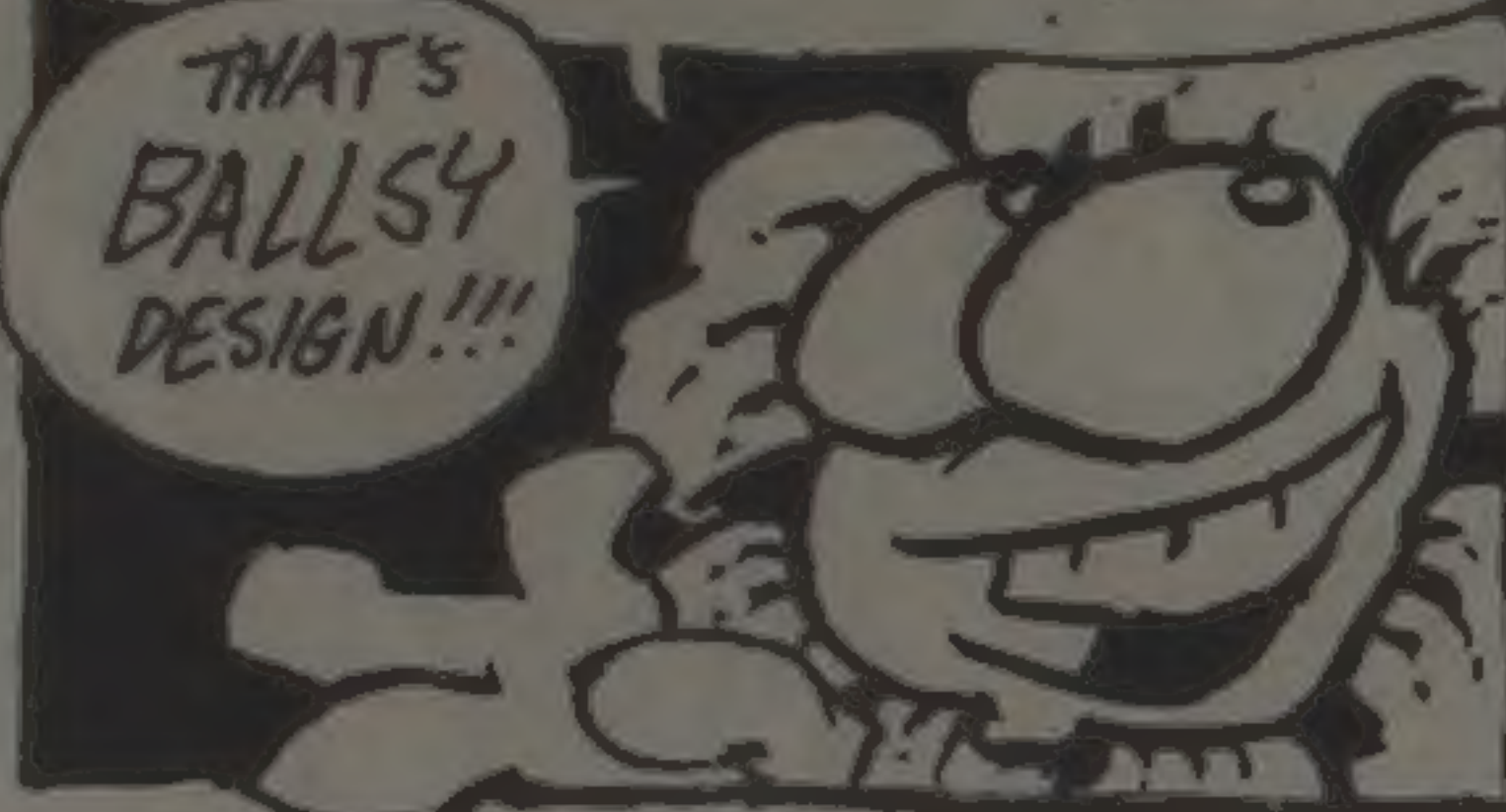
Y'KNOW, AT FIRST I HAD CONCERNS ABOUT PERFECTING A ROBOT SPECIES SO ADVANCED THAT MAN WAS INFERIOR TO HIS OWN CREATION...

BUT I WAS JUST BEING RACIST!



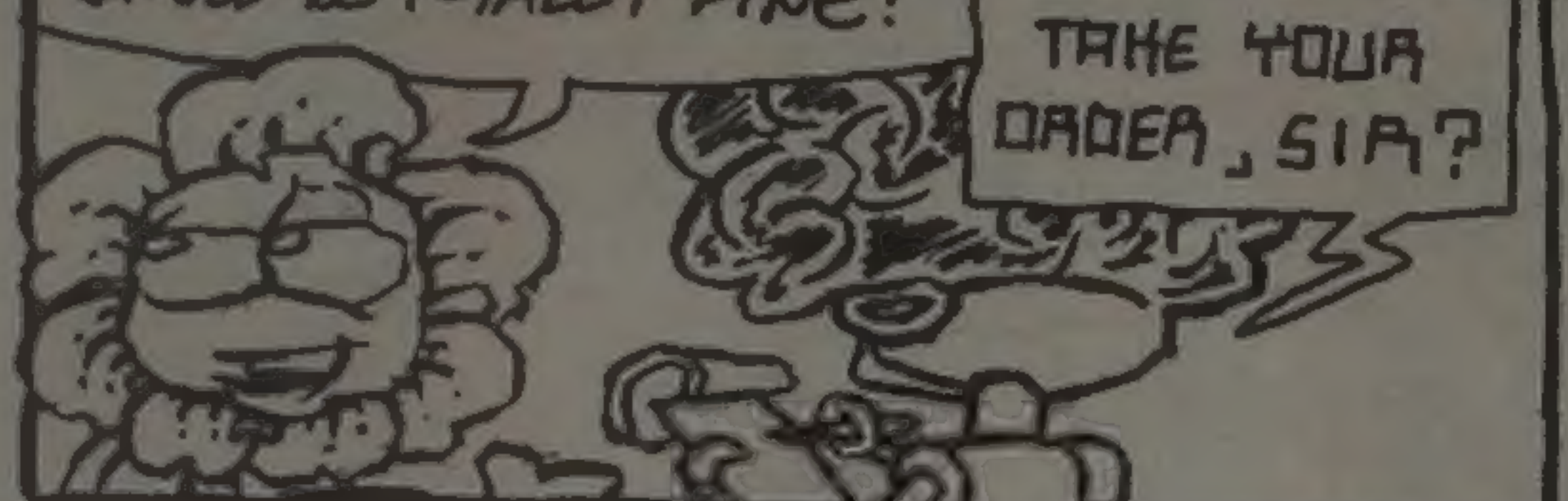
EQUIPPING THEM WITH CRUISE MISSILES AND THE ABILITY TO TURN PEOPLE INTO MINDLESS PROGS?

THAT'S BALLSY DESIGN!!!

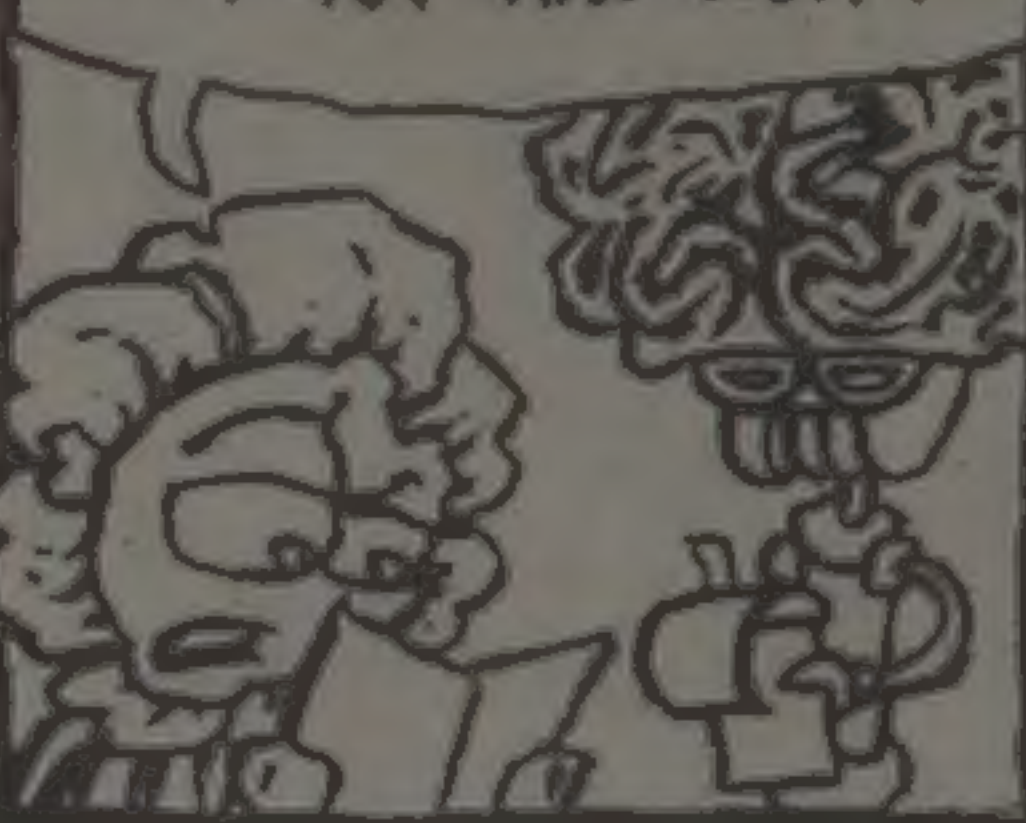


SO LONG AS NOBODY GIVES THEM THE IDEA THAT THE HUMAN RACE IS INEFFICIENT AND THEREFORE MUST BE DESTROYED, EVERYTHING SHOULD BE TOTALLY FINE!

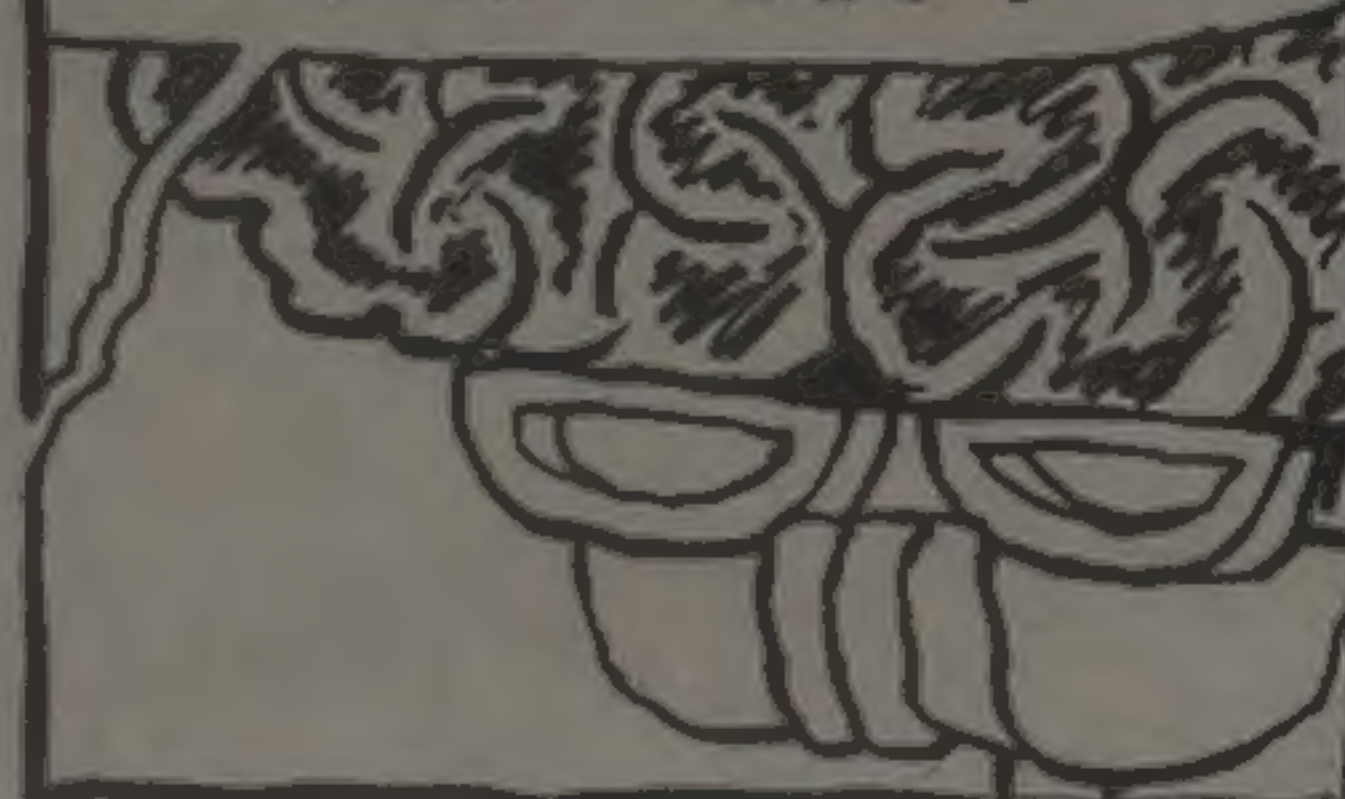
TAKE YOUR ORDER, SIR?



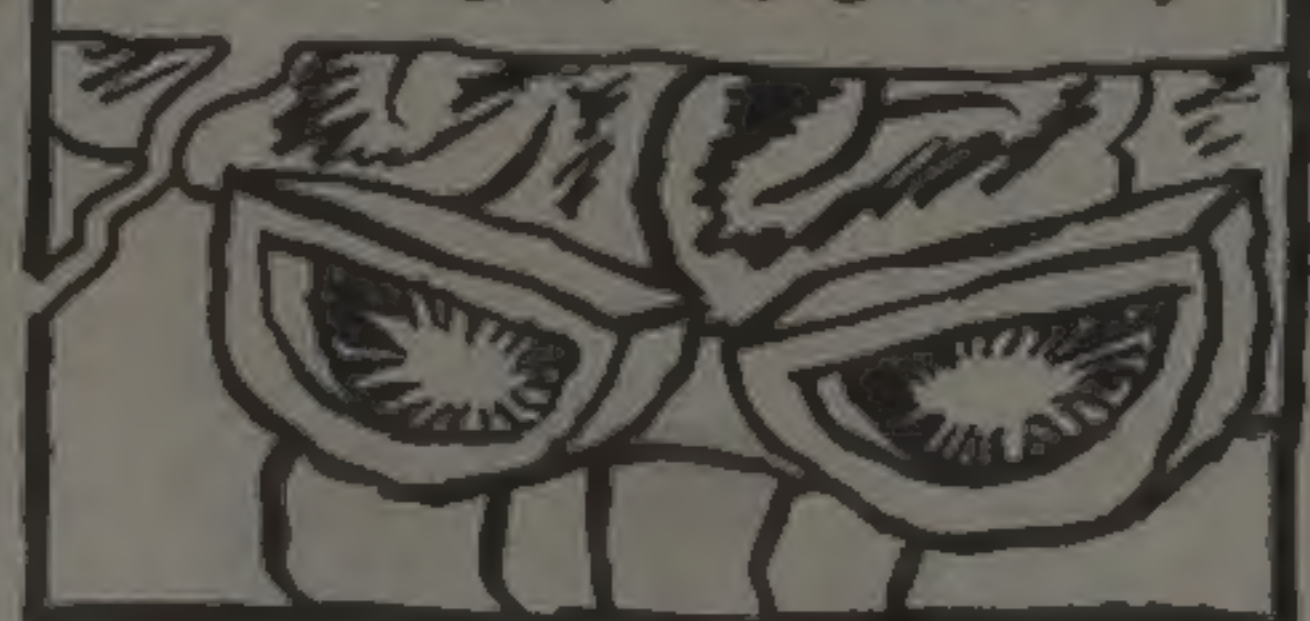
YEAH, I'LL HAVE THE B.L.T. -OR WAIT, DOES THAT SAY PORK SANDWICH?



BUT THIS DOESN'T COME WITH FRIES, RIGHT? OR WAIT - CAN I GET A SALAD?



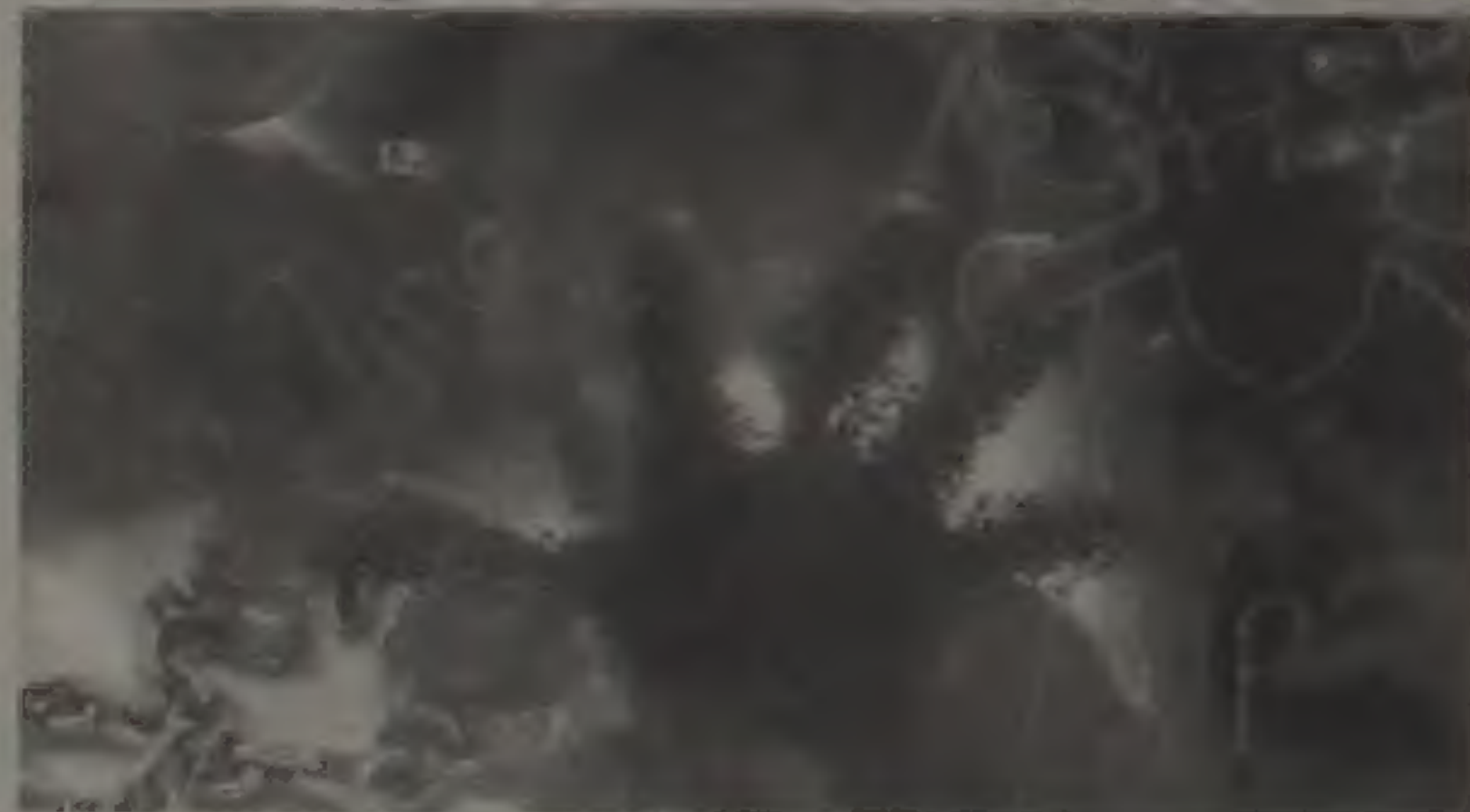
OR NO, IT SAYS IT'S A DOLLAR MORE, I'LL JUST GET THE -OOOH, THOUGH SOUP MIGHT BE GOOD...



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SATURDAY MAR 11
DUSTIN
COLE

GOES TOTALLY
BANANAS AT THE DOG
AND PLAYS 100000000
SONGS BY HIMSELF AND
WITH ESCALATOR AND WITH
A BUNCH OF OTHER PEOPLE

PLUS HE'S FINALLY
RELEASING THAT ALBUM
THAT RAY DID THE
COVER ART FOR THAT HE'S
HAD IN THE CAN FOR MONTHS
AND MONTHS...

OR SO I'M TOLD ANYWAY





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When Hitman Hart becomes a grizzly activist, something's wrong with the government

DAVID BERRY / david@vueweekly.com

Last week, the Government of Alberta officially announced that it would suspend the grizzly hunt in our province for three years after remarkably heavy pressure from the public. Even former WWF star Brett "The Hitman" Hart condemned the hunt, urging people to "step into the ring" for conservation in a press release regrettably light on forced wrestling metaphors.

And while the suspension—which, in addition to protecting the population in the province, will allow conservation officers to get a firm count of the grizzly population in Alberta, something that hasn't been properly done since 1988—is certainly a laudable move, it's one that comes too late (though at least it came).

Sustainable Resources Minister David Coultts called the measure "the most precautionary approach possible," which would be far truer if the suspension had occurred a few years earlier. By most accounts the grizzly population in Alberta has been in a slow decline, hovering for the last several years somewhere around the 500 mark (outside of the national parks, where hunting isn't permitted). Since 2002, the number of mature, breeding bears has been estimated at 350, well below the 1000 the International Union for the Conservation of Nature sets out as the threshold for a "threatened" species.

The government dragged its feet on the issue. Granted, hunting is a major force in the Alberta tourism industry, and you'll certainly get fewer visitors when you tell them they can't kill things, but grizzly licenses aren't available to non-residents, so it's quite unlikely you're discouraging anyone from coming out. And considering the fact that the government only issued 73 licenses at \$50 a pop last year, it's not as if they stand to lose a massive amount of money from even a lengthy suspension of grizzly-hunting privileges.

Really, when you're getting told by an ex-professional wrestler that it's time to take action, you can't say that you're ahead of the game—unless, of course, that game involves walloping someone in the face with a steel chair while your finance minister distracts the referee. But that has very little to do with bears. ▽

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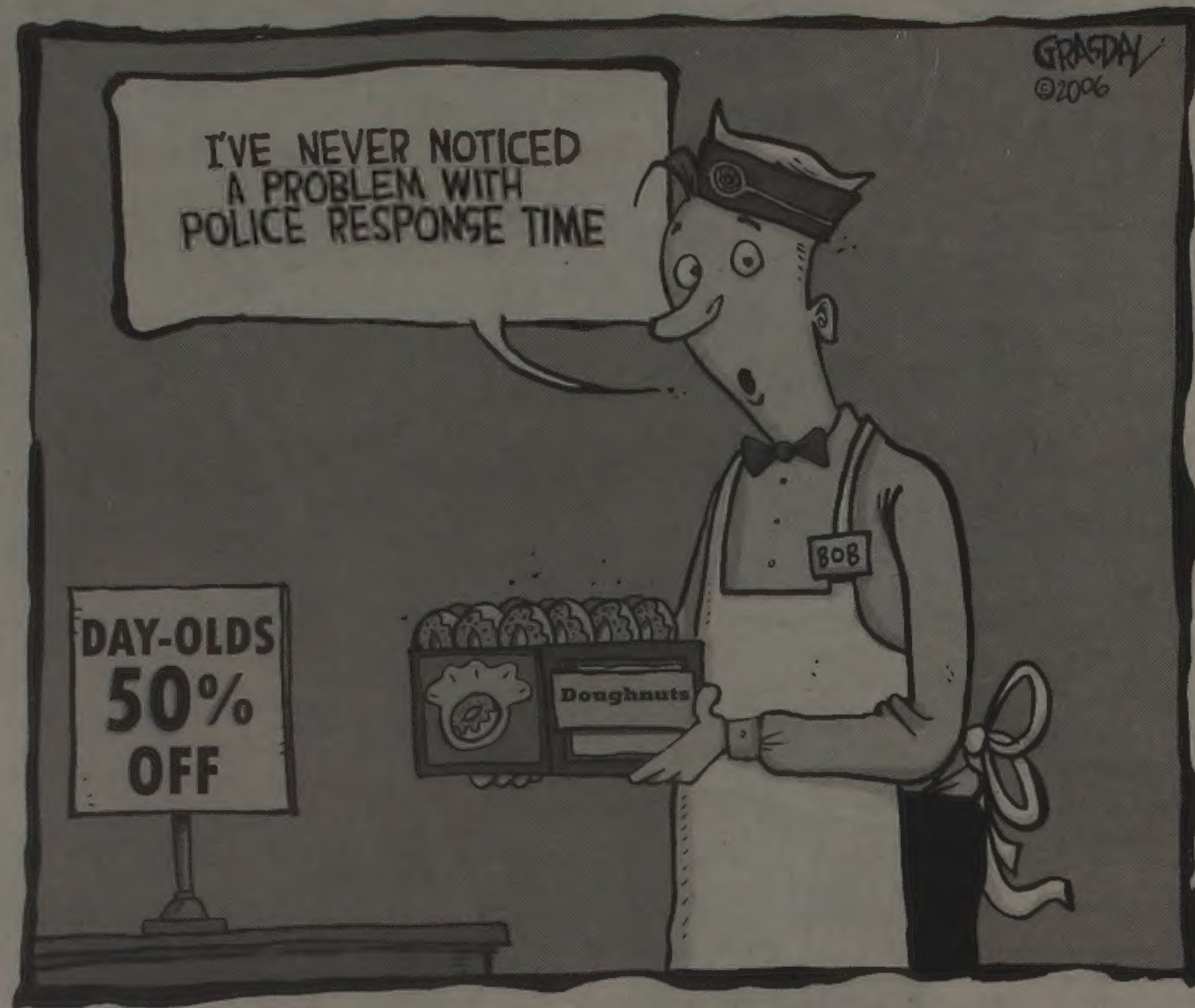
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MAIL LETTERS

CHICKEN SOUP FOR THE ASTROLOGER'S SOUL

I am an Aquarius; as such I was advised last week in the *Vue Weekly's* horoscope section (Free Will Astrology, Feb 23 - Mar 1) that "the proper way to channel angst is not to do something that sabotages you, but rather that elevates and enlightens you."

Imagine my surprise when I happened upon this week's horoscope (Mar 2 - 9) and discovered that very same advice. So in an effort to be helpful rather than viciously attack the competency of the paper's hard-working staff, I would like to send the house astrologist some chicken broth, as it appears as though he or she has come down with the croup and is unable to produce a fresh and insightful piece of advice for a curious soul.

Get well soon astrologer; know that until your return I will be battling with other constructive ways to field my angst.

MARY HARTMAN

In defense of our astrologer, who is neither ill nor unable to come up with new ideas, the same Free Will Astrology col-

umn appeared two weeks in a row because we mistakenly ran the Mar 2 column in the Feb 23 issue. (Since horoscopes are tied to time-specific readings of the stars, it wouldn't have done to simply run the never-seen Feb 23 column on Mar 2.) There was a note explaining our error at the beginning of the second instance of the column, but no one reads the whole horoscope column, we now realize.

CINDY KLASSEN WILL MAKE SURE YOU DON'T GET FAT

In response to David Berry's comments on how pumping money into athletics helps health-care issues ("Or maybe Olympians could do double duty as unsalaried professors ...," Mar 2 - 8), the answer is simple. Elite athletes become role models for all Canadians, especially youth.

When our athletes do well and are given attention in the media, young people get interested in sport. Will they all make it to the Olympics? Of course not, but by participating in sport they will stay healthier and hopefully find a lifelong sport to be passionate about and keep fit.

The only way ease the burden on the medical system is to keep people from developing health issues that are preventable. Consider sport one example. **DONNA SCHURMAN**

UM, IS ANYONE ELSE HAVING THIS DIZZINESS PROBLEM?

I was just writing to address a concern I had with the new format of *Vue*. To put it bluntly, I think it sucks.

The first time I picked it up—as I do every week; I have read *Vue* ever since I moved to Edmonton and have always looked forward to the new issues—I found myself trying to concentrate and not being able to. I felt like I was sucked into some sort of weird time-warp, and when it spat me out I had a crazy headache and no knowledge whatsoever of what was actually in that issue.

Aesthetically I found it looked like a community school board newsletter, and therefore totally unappealing in that sense as well. Since the first issue with the changed format I haven't picked it up, so honestly I don't actually know if it's even been changed since then.

I apologize for the very upfront rant, but I really *really* like *Vue*, and want to be able to read it. But I can't.

MARY BUTTERFIELD

Vue Weekly welcomes reader response, whether critical or complimentary. Send you opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.



Are new public power lines designed to supply US market?

COMPANIES SAY NO, BUT FARMERS GROUPS ALLEGE SOMETHING'S AMISS

SHANNON PHILLIPS / shannon@vancouverweekly.com

When two big men arrived in a pickup truck on Ken Larsen's central Alberta farm, it was like a scene out of a movie—the men flashed some papers, indicated they were company reps, and laid out the maps.

"We were having coffee one day and they showed up to tell us there was going to be a 20-storey-high power tower on my land," says Larsen, on the phone from his grain farm near Benalto. "This was the first I'd heard of it."

Larsen wasn't alone. Some 2 500 landowners are affected by a proposed 500-kilovolt transmission line from Langdon, southeast of Calgary, to the Genesee station west of Edmonton. Most were caught off-guard by a major new electricity transmission line being built by AltaLink.

Landowners were suspicious, and expressed concerns about health hazards, property devaluation, and environmental impact—central Alberta is, after all, the most densely industrialized part of the province, with a growing number of oil and gas wells and coalbed methane developments alongside agriculture.

SO THEY FORMED a group to oppose the line—United Power Transmission Area Groups (UPTAG)—and now say they have the support of over 70 per cent of affected property owners. As they've moved along in the process, UPTAG has begun to see something larger than power towers on the back 40.

UPTAG chair Anthony Heinrich doesn't bother mincing words: "We keep getting told that this line is needed for Calgary and for Albertans. We believe that's a hoax. There's all kinds of power sources in the south. They need this line for export sales. They're lying to us."

The 500-kilovolt AltaLink line is viewed by a growing coalition—UPTAG, Edmonton's Toxics Watch, southern Alberta ranchers, and Wabamun residents—as the biggest piece of capital required to export power to the American market. If it's true, that would be power generated by coal

NEWS ENERGY

plants in Alberta, and new transmission lines paid for by extra fees on Albertans' electricity bills.

HEINRICH, A FARMER near Alsike, is near-livid at the process and the lack of respect he's been given by government and industry alike. "The EUB admitted they didn't put a notice in our local paper, even though they said they did at first," says Heinrich.

"[The company] wonders why landowners don't have any use for them," he continues. "They come on to our land as if they have a god-given right, the compensation for the 240-kilovolt line many of us already have is peanuts ... [and] then the company told us by way of a lawyer, when we requested a re-hearing from the EUB, that even if we had been at the table, the board would have made the same decision, that we don't matter. That's just the attitude."

Larsen elaborates: the transmission line hearing held by the Energy and Utilities Board—a quasi-judicial body appointed by the provincial government—was advertised as a hearing to determine the "need for a new 500-kilovolt line, rather than to gather input from landowners about whether they wanted the thing at all."

The approvals were granted despite the fact that there were no landowners at the hearing, Larsen says.

THE PROCESS MADE AltaLink few friends. But the company says they were just brought in to build the project, not to assess whether it was needed in the first place—that's the job of the Alberta Electrical Systems Operator (AESO).

AltaLink spokesperson Scott Schreiner says they're doing their level best to alleviate concerns. "We began a consultation process in July of 2005—sent out a landowner package and proposed routes, information about what it means to have transmission facilities on the property, followed that with a phonecall, 2 000

landowner visits, and a series of open houses."

UPTAG has requested another hearing from the EUB, and are currently waiting for a reply.

FROM THE BEGINNING, UPTAG was skeptical of the need for the new transmission line, and they found allies in environmental circles.

Brian Staszinski, an Edmonton-based environmental advocate, says that according to the AESO's own figures, Alberta has an excess of power supply, with reserve margins of 23 per cent. Staszinski adds that strengthening Calgary's power supply—one of AESO's reasons for the 500-kilovolt line—can be done via wind power in Pincher Creek, or an existing coal-fired plant near Brooks, only 125 kilometres from Calgary.

But, says Staszinski, "the real reason isn't securing Calgary's supply. This is about an oversupply of power keeping the price down, and they want to be able to get rid of some of that supply by sending it to the US market. And do it on the taxpayers dollar."

OPPOSITION TO POWER exports is also growing in southern Alberta.

"Farming," says Scott Stenbeck, a Lethbridge lawyer representing 15 landowners, "is basically glorified lawnmowing. The machinery isn't easy to turn around. [Power poles] are a major pain."

But Stenbeck says farmers would traditionally suck up the inconvenience of transmission lines because everyone needs power. Or at least that's how they behaved in the old days.

Stenbeck is representing another batch of farmers, near the US border, who are opposed to yet another transmission line proposal—the Montana Alberta Tie Line, a private venture designed specifically for exporting power to the US and, according to MATL, also importing power from Montana.

He says the landowners he represents aren't willing to accommodate

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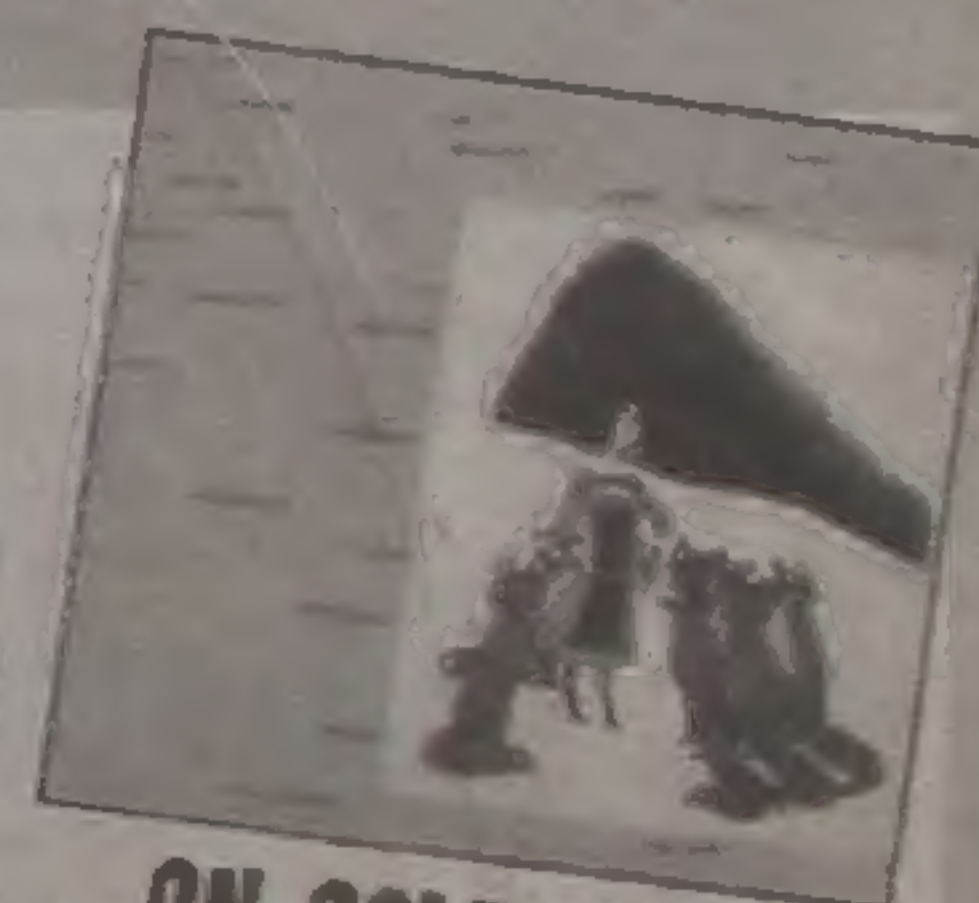
TOP 30 Megatunes

Your Music Destination

FOR THE WEEK ENDING MAR 9, 2006

1. The Co-Dependants - Live At The Mecca Café Vol.2 (indelible)
2. Rosanne Cash - Black Cadillac (capitol)
3. Cat Power - The Greatest (matador)
4. Jenny Lewis & The Watson Twins - Rabbit Fur Coat (team love)
5. Tom Wilson - Dog Years (true north)
6. Elliott Brood - Ambassador (six shooter)
7. Karla Anderson-The Embassy Sessions (indelible)
8. Beth Orton - Comfort For Strangers (erni)
9. Arctic Monkeys - Whatever People Say I Am, That's What I'm Not (domino)
10. Hank Williams 3 - Straight To Hell (curb)
11. Tortoise & Bonnie Prince Billy - The Brave And The Bold (overcoat)
12. Sarah Harmer - I'm A Mountain (cold snap)
13. Jack Johnson & Friends - Curious George (brushfire)
14. Clap Your Hands Say Yeah - Clap Your Hands Say Yeah (cyh)
15. Colin Linden - Easin' Back To Tennessee (true north)
16. Gogol Bordello - Gypsy Punks (sideonedummy)
17. Destroyer - Destroyer's Rubies (merge)
18. Mogwai - Mr Beast (matador)
19. Harry Manx - Mantras For Madmen (dog my cat)
20. Bruce Cockburn - Speechless (true north)
21. You Say Party! We Say Die! - Hit The Floor! (sound document)
22. Belle & Sebastian - The Life Pursuit (matador)
23. Dj Muggs Vs. The GZA - Grandmasters (angel)
24. Robert Pollard - From A Compound Eye (merge)
25. Hawksley Workman - Treeful Of Staring (universal)
26. Corb Lund-Hair in my eyes like a Highland Steer (stony plain)
27. Candence Weapon - Breaking Kayfabe (upper class)
28. Sufjan Stevens - Illinoise (asthmatic kitty)
29. Twin Fangs - Street Sweeper (rectangle)
30. Colin James - Limelight (maple)

NEKO CASE FOX CONFESSOR BRINGS THE FLOOD



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Concern power lines could lead to cancers

CONTINUED FROM PREVIOUS PAGE

this project because there is no public benefit.

"This is a strictly for-profit venture," Stenbeck says, "with all the health risks being borne by the farmers, and all the money going to the company."

STENBECK SUGGESTED that protected wildlife would be affected. His clients have found recent UK research indicating that the proximity of the power poles MATL is proposing is linked to higher incidents of childhood leukemia, certain types of other cancers, and miscarriages. The landowners are currently opposing the export line at the level of the US federal National Energy Board.

Company spokesperson Jan van Egteren says MATL won't cost utility bill customers, as the company is financing its own capital costs, unlike the AltaLink project, which will be financed by power bills. He adds that MATL will stabilize power supply on both sides of the border.

Egteren says the MATL project doesn't depend on the 500-kilovolt AltaLink line, but so far, the company has secured only two generation sources, both in Montana. Egteren is proud of the fact that MATL's suppliers, so far, are both wind generators.

"This project is helping develop a very benign source of energy generation as opposed to coal-fired electricity," says Egteren.

BUT FOR A COMPANY that says it is going to export as well as import by 2007, Alberta activists are curious as to why they haven't secured any Alberta supply.

That's where UPTAG, environmentalists, and southern Alberta ranchers smell something fishy. They say that the 500-kilovolt Edmonton-Calgary link will form the backbone of the export system, linking to the coal-fired plants at Wabamun and connecting to the American market through the Montana tie.

But export depends on increasing coal-fired generation in and around Wabamun, and that has a residents' group concerned about mercury levels in the lake, which rise proportionally to power plant expansions. That's not to mention, says residents' spokesperson Linda Duncan, particulate matter, nitrous oxide, and carbon dioxide.

"Wabamun-area power plants already account for 65 per cent of the province's mercury emissions.

"With expansion of coal-fired generation for export, the pollution burden will be borne exclusively by Albertans." ▼

Fire in the ... waterhole? Coalbed methane risky, activists charge

SHANNON PHILLIPS / shannon@vancouverweekly.com

Jess Ernst of Rosebud, Alberta says she can set her tap water on fire, and Brenda and Dale Zimmerman of Wetaskiwin say their faces have been burned by their tap water.

The government and industry, however, say that the high concentration of methane in their water doesn't have anything to do with coalbed methane drilling near their homes.

Surface rights consultant Oscar Steiner has heard many stories like Ernst's. Steiner, along with well-known Alberta author Andrew Niki-foruk, have organized public forums across Alberta informing landowners of the potential risks of coalbed methane.

The panelists recruited by Steiner aren't the usual environmentalist suspects. In addition to Jess Ernst, participants include long-time Republican rancher Tweeti Blancett, who says her New Mexico ranch has been destroyed by coalbed methane wells; Colorado-based Gwen Lachelt, who has spent 18 years fighting coalbed methane; and Richard Secord, a well-known Alberta-based environmental lawyer.

Steiner, a consultant for farmers

NEWS | ENVIRONMENT

facing proposals for coalbed methane exploration on their property, says he's never been busier, and that's why there's so much interest in public meetings that aren't sponsored by industry or government.

"A lot of people are getting burned. Landowners have to live with these experiments, and when there's a problem, the companies and government don't do anything. Farmers are worried about their livelihoods, because coalbed methane can make their land unusable and unmortgageable."

COALBED METHANE is low-flowing gas in coal seams, more difficult to extract than ordinary natural gas. It yields lower volumes than conventional gas and requires more surface disturbance, including more wells, and noisier compressors. Even so, the fuel is profitable to extract.

In 2000, Alberta had about 300 experimental wells; by 2005 there were 5 000; another 5 000 are expected in 2006.

In the US, activists have held up coalbed methane as an industrial experiment gone horribly wrong. Major water contamination and depletion of underground aquifers has occurred in Wyoming, Colorado, and New Mexico.

"Coalbed methane requires water—the question is, where's the polluted water going, how much are they using, and what happens to the aquifers farmers depend on for their livelihood?" asks Steiner. "Those questions haven't been answered."

Greg Melchin, Alberta's Energy Minister, told the Legislature last week that the CBM industry is "trying to be proactive, ensuring that they do address everything from the surface issues to the landowners to the environmental to the water to the air quality."

Premier Klein also told the Calgary Herald on February 28 that he would suspend coalbed methane drilling in parts of the province if his government can't guarantee the safety of drinking water.

Public forums on coal bed methane will be held this week in Camrose, Trochu, Nanton, Pigeon Lake, Edmonton and Calgary. ▼

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Twelfth Night



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Hector in
Henry IV, Part 1



Shane Carby
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Conservatory Graduate
2006 season roles include:
Antonio in
The Two Gentlemen of Verona



Adrienne Gould
Fall 2005
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2006 season roles include:
Baroness
in The Taming of the Shrew

Procedure for Auditions

Audition candidates are selected from résumés received and will be contacted individually by telephone. All auditions for the Stratford Festival of Canada are by appointment only.

Selected applicants should prepare audition pieces consisting of:

- Two contrasting classical monologues, one of which must be in verse (maximum two minutes each).
- One contemporary monologue (maximum two minutes).

Applicants should be prepared for a callback audition.

Finalists may be required to attend a final callback in Toronto (travel provided if required).

Applications must be received by March 31, 2006.

Audition tour commences May 2006.

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Following the 2006 session, participants will be offered places in the 2007 acting company.

Interested individuals should send a résumé, photo and cover letter detailing their reasons for applying to the Conservatory to:

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P.O. Box 520, Stratford, Ontario N5A 6V2
email: auditions@stratfordfestival.ca
http://www.stratfordfestival.ca/events/conservatory.cfm



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The Birmingham Conservatory acknowledges with thanks the generous annual training support of the Government of Canada.



Oil-sands development jeopardizes sovereignty, Parkland warns

ROSS MOROZ / ross@vuweekly.com

Increased development of Alberta's oil sands could have consequences that outweigh the economic benefit, according to a report from the left-leaning Parkland Institute.

The report, "Fueling Fortress America: A Report on the Athabasca Tar Sands and US Demands for Canada's Energy," calls on the province to

NEWS ENERGY

impose a five-year moratorium on new oil-sands development, claiming that expansion near Fort McMurray is actually endangering Canadian sovereignty and security.

The paper explains that even

though Canada exports almost two-thirds of its oil production to the US, we simultaneously import nearly half of the oil consumed by Canadians.

The report also notes that oil sands developments require huge volumes of natural gas, an already scarce commodity, forcing the province to generate more power using coal, a far less environmentally friendly fuel.

The president of the Canadian Association of Petroleum Producers tells *Vue* that while he doesn't necessarily disagree with some of the Parkland's points, he strongly opposes reigning in oil-sands development.

"More investment in research to reduce water use and to improve our emissions output is something we should all look at," said Pierre Alvarez.

But he took specific issue with the report's claim that development will jeopardize Canadian sovereignty.

"Do we want to increase our dependency on places like Venezuela and the Middle East?" Alvarez asked. "People need oil to run their cars and to heat their houses and to fuel the economy, and it's got to come from somewhere." ▼



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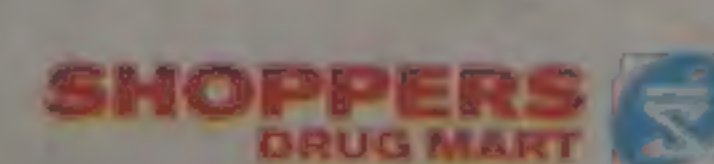
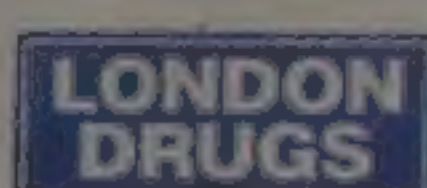
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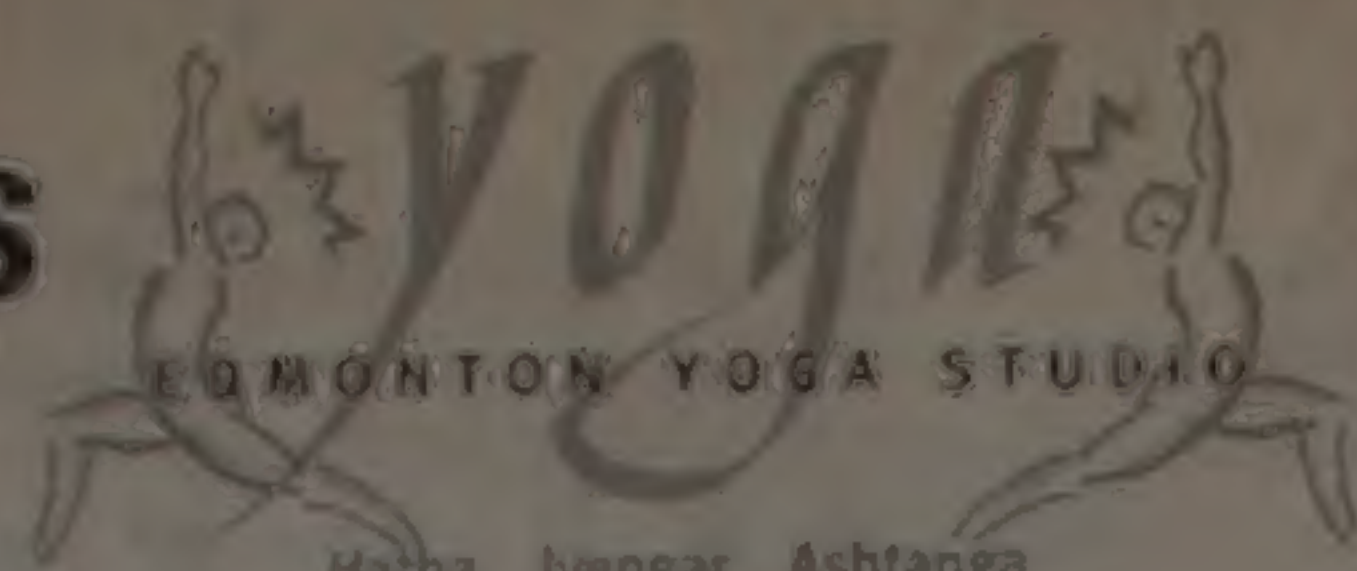
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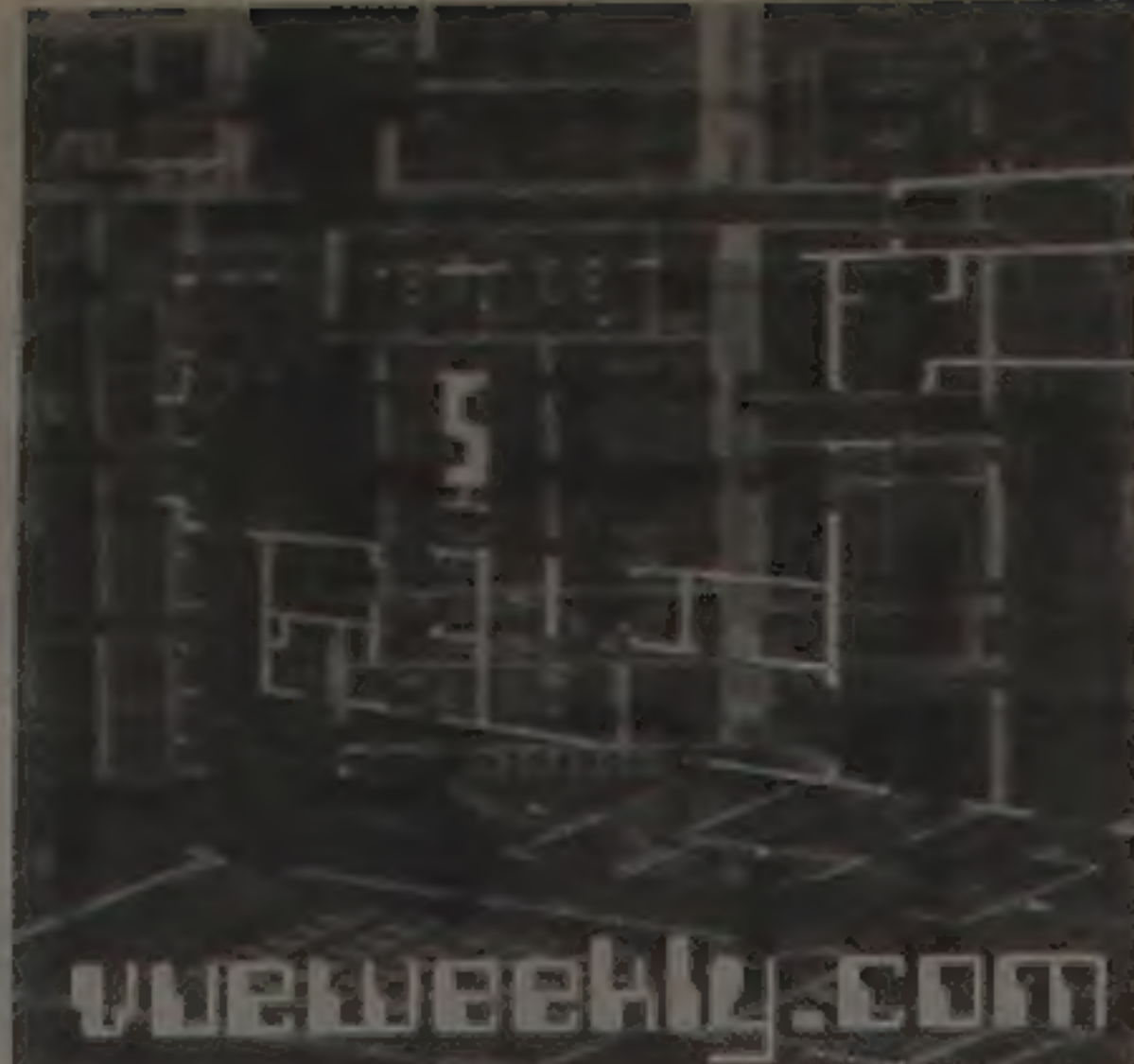
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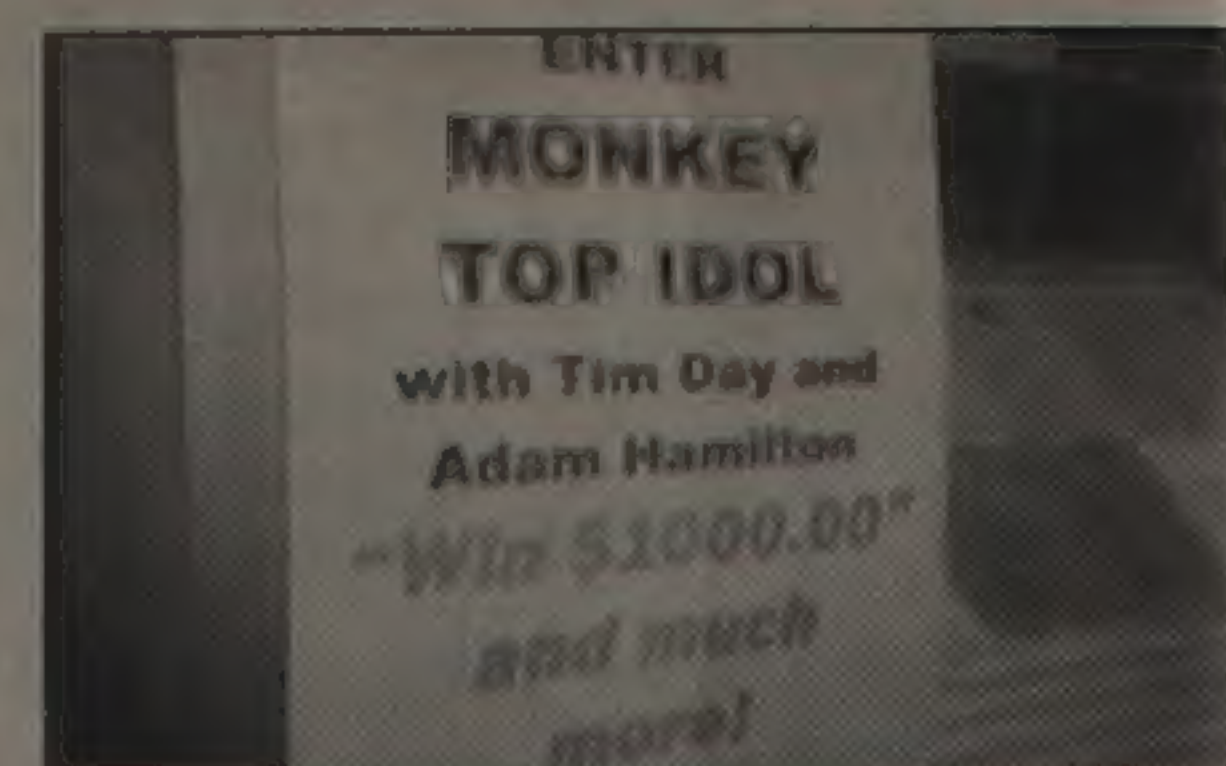
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Mar 3, 2006— The Monkey Top Saloon

DISPATCH
DARKEN ZENKII
dispatch@vueweekly.com



"I only have a three-inch dick—but there's 280 pounds pushing it." So says entertainer Dew Carver.

Guy's working a little blue, tonight; the squealing table of happy girls-nite-outters over to our left is eating it up like Clod-hoppers. It's one man, one spotlight Yamaha PSR-2000, the memorized entirety of the Great American Dive-bar Songbook and an endless supply of fat, fuck and fat-fuck jokes. Sweating, breathing heavy, and working, working, working the room ... the face of itinerant z-circuit showbiz.

The Monkey Top Saloon! Top nightspot in Bentley, Alberta. Took the Burro for "International Country Club of the Year" at the first annual Burro Awards in 2004, presented by hometown hero Dick Dameron at a gala ceremony in Mazatlan. It's one of those small-town saloons covered in weird knickknacks and community mementoes casually, chaotically blended in with commercial posters and broken beer-lights. Lying outside the sucky-baby nanny-state confines of the city, you can still smoke here, and city punks can still get in fights with locals.

Tip: if you want to get out of a tangle with an sodden cowboy, don't hand him a delicate little ladybug trinket by way of a peace offering. My buddy tried it, and, well, you hand a range-workin' man a ladybug and you're basically calling him a fag, even (especially?) if you make it clear that he should "take it home to the wife."

It's a sure thing that someone's gonna try to start something sometime when city meets country in the booze-bins of the rural drinking scene. So why go out there at all? Why antagonize? Shit, man, just to get out of town, you know? Even if it's for just one night. Even if you get out to Gull Lake at 7 pm Saturday and come back in at 10 the next morning. Even if it's freezing cold, and the whole drive needs to be shoveled, and your buddy's 4WD

doesn't work, and you've got a pile of work to do, and you're broke ... just go! The country air is good for you.

Plus, it's never too early to start scouting for urban escape routes, places to flee to when things go sour in the city. Didn't you read it in the *Globe & Mail* last week? Edmonton's gonna be the new Seattle! Or maybe the new Montreal. Either way, that spells trouble for hosers from the old school, the best people to party with. The streets crawling with earnest, talented, stylish young people with dreams and goals and the ambition and savvy to make them happen? Ugh. I don't think I could take it; certainly it'll have an effect on rents.

So, the hoser eye turns to the outlying areas of our fair province, the ancestral lands. An acreage out by Bon Accord ... the cabin west of Smoky Lake ... maybe something out in the hills ... a two-room, eco-friendly, straw-bale, earth-sheltered, wind-powered hermitage where nobody will fuck with you (except the goddamn gas companies!) and you can still go into town on the weekends and get lit up like a firework and ... sleep it off in your camper? Nah; just hit the highway loader 'cause you saw the district's one RCMP car headed in the other direction. And if you ditch it, well, fuck it; thousand-dollar truck ain't too hard to find 'round here ...

And when those city kids come around, thinking they're so fucking smart with their digital cameras, their iPods, their cell phones, their PlayStation Portables and their pale little girls with hands like flower petals, you can just walk right up to them and call them girls and queers until one of them tries to get cute with you, and then, brother, the party starts. v

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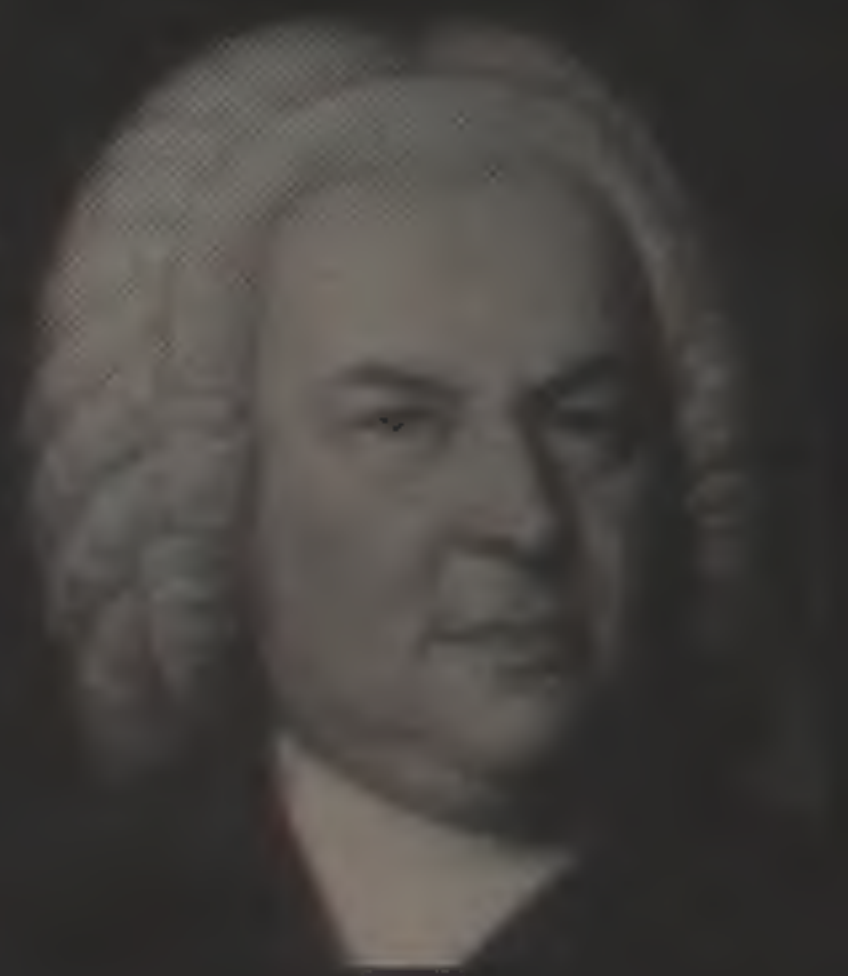


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Harper minion says no to drugs

NEWS DRUGS

ROSS MOROZ / ross@vancouverweekly.com

Not smokers keen on the former Liberal government's plan to decriminalize possession of small amounts of marijuana may be bummed out by what a spokesman for Conservative Justice Minister Vic Toews has been telling reporters on Parliament Hill.

"It is a very short answer, and the answer is no," Ministry of Justice spokesman Mike Storeshaw told the Canadian Press when asked by reporters about marijuana decriminalization. "We have no plans to bring any bill forward."

The Liberals had introduced a bill that would have made possession of up to 15 grams of marijuana a summary offence, carrying only a small fine.

Currently, possession of any amount of marijuana is technically a criminal offence; police and justices in most parts of Canada, however, generally turn a blind eye to casual users.

Anti-drug activists argue that marijuana is a "gateway" drug, warning that increasing social and legal acceptance of its use will lead to an increase in cocaine and heroin abuse.

A 2004 survey from the Canadian Centre on Substance Abuse, however, found that although the number of Canadian adults using marijuana had almost doubled since 1994, heroin and cocaine abuse rates had fallen marginally over the same period. ▽

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Trades, Czechs and precious medals

HOCKEY | IN THE BOX

DAVID YOUNG AND TB PLAYER
inthebox@vancouverweekly.com

It's back to the grind for the Oilers and the first week back from the Olympics hasn't hurt the team. They're still holding on to the eighth playoff spot in the West with at least three teams (Anaheim, Minnesota, San Jose) threatening to take over. With wins against San Jose (3-2) and Nashville (3-2 in OT) and losses to St. Louis (4-2—what a horrible game) and Dallas (4-3 in a shootout—got one point in the standings) the Oil collected five out of a possible eight points. TB and Dave are back on the Oiler beat.

THE MATCH GAME If the playoffs started today, Edmonton would be playing Detroit. The Oilers, however, are only one



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Olympian Ryan Smyth had the other goal. Czech medalists Ales Hemsky and Jaro Spacek each had two assists. In fact, Pronger has notched three goals and two more assists since the Olympics and Hemsky's game winner against San Jose was probably the prettiest and most important goal so far this season. BY

CZECH THE O.R. Yeah, we're likin' him so far. Ales Hemsky, that is. He doesn't always score, but every time he's on the ice he does something slick. He undressed Josh Gorges from San Jose so badly, Gorges could have just walked to the shower afterward (and, uh, he probably did). Here's hoping Hemsky keeps his head up a little more in the neutral zone so he doesn't have to watch the playoffs from a hospital bed. TB

WE NEEDED A STOPPER, GOT A DWAYNE The Oilers pulled the trigger and added a veteran starting goalie—Dwayne Roloson—to the Oilers early Wednesday afternoon. The former Wild, Sabre and (ick!) Flame was dealt to the Oil for a first-round draft pick. The Minny keeper has managed to keep his save percentage over .900 for the last four seasons, although that was while backstopping the trap-meisters of Minnesota. The Oilers have been good at keeping the opposing team's shot counts down this year and Roloson is a goalie who has proven he can play on teams that don't allow many shots on net. Wonder what's next? Jeff Friesen? Geoff Sanderson? DY

point out of seventh place, which would have them play Dallas in the first round. This would be the seventh time these two teams have faced each other out of the last seven times the Oilers have made the playoffs. And in that span, the Oilers have won a whopping 11 of 34 games played between the two teams. Here's hoping we can move up in the Northwest Division and avoid the Stars (you know, at least until the second round). TB

"SO ... HOW MANY MEDALS DID YOU GUYS BRING BACK?" I thought the Olympic experience was supposed to be fatiguing for the Oilers who headed to Italy. The Nashville game seems to suggest otherwise. Chris Pronger had two goals in that game and fellow Canadian

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Graham Andrews,
The Edmonton Journal

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VUE WEEKLY

Taking technology over to the dark side, gallery's exhibit coerces us to face the force

ART GALLERY OF ALBERTA'S MULTIMEDIA SHOW QUESTIONS HOW OUR RELATIONSHIP WITH TECHNOLOGY SHAPES US

DARREN ZENKO / darren@vuweekly.com

The artist's face hangs projected on the wall in bluish black-and-white, an eerie, not-quite-natural Wizard of Oz ... or Big Brother. Twitching slightly to the secret impulses of hidden software, it waits above a stark set of TV-studio gear—lights, microphone, camera, a single straight-back chair—for someone to seat themselves before speaking the only two sentences it knows:

"So, do you want to be me? Say something."

With a terrifying question and a vague imperative, Max Dean and Kristan Horton's "Be Me," one of the most striking pieces in the Art Gallery of Alberta's **Crowds / Conversations / Confessions** exhibition of media installation, asks participants to consider the network of power, control, identity and performance they exist in.

As the sitter speaks, the motion-detecting camera translates their facial gestures onto Dean's projected visage while the microphone amplifies their words. It's real-time, interactive portraiture—through their decisions in controlling Dean's digital image, sitters reveal themselves.

The portraits created through interaction with the work are ephemeral, unrecorded, of the moment.

"It's a piece about an experience," Horton says, "to be had and to be kept by those people"—the sitter and her audience.

And as Dean and Horton joyfully discuss the cultural characters that have been revealed over the course of international exhibitions—the curious but spotlight-shy Japanese contrasting with, for example, the guy in Ottawa who crooned through an entire Sinatra tune—one gets the feeling (which both artists deny) that the "Be Me's" true audience is the curious creators themselves.

THE ELEMENT OF PERFORMANCE, of being private in public, is a common thread throughout the exhibition, which curator Catherine Crowson describes as "playing with the idea that technologies bring us closer together, but also reinforces a sort of distance."

That's not a new idea, but when it's placed before us in this context, explicitly expressed and manipulated with the force of art, we have a hard time remaining unconscious of the powers and problems of our electric society.

Consider Don Ritter's "Vox Populi," a huge installation almost dominating the show. Consisting of a podium facing three large video screens on which a gathered crowd is displayed, the piece invites one to step up to the lectern and speak.

Speeches from such figures as JFK,

PREVIEW

MAR 11 - JUN 10

CROWDS / CONVERSATIONS / CONFESSIONS

ART BY MAX DEAN, KRISTAN HORTON, ATOM EGOYAN, LAIWAN, GEORGE BURES MILLER, DON RITTER, DAVID ROSETZKY
ART GALLERY OF ALBERTA

Martin Luther King Jr. and George W. Bush are displayed on a teleprompter, and as participants speak—on-script or off—the virtual audience reacts either positively or negatively, cheering wildly or hissing.

It's an interesting experience for the speaker and observers ... but even more interesting is how, in a gallery context, we find profundity in that which we wouldn't think twice about in a videogame or a karaoke bar.

GEORGE BURES MILLER'S "Conversation / Interrogation" engages in similar role-playing games to somewhat more disturbing effect.

As with "Be Me," the installation consists of a single chair facing an image of the artist's face, but rather than taking control of a digital avatar, the viewer is instead subjected to a disorienting questioning from the onscreen image.

As the title suggests, the tone of the virtual interview shifts from banal chatter to manipulative interrogation, and its intent is never clear. The nausea produced by pseudo-conversation with an inflexible humanoid machine—now a fact of our daily life—is central to the nightmare quality of the experience.

"Conversation / Interrogation," "Vox Populi" and "Be Me" explicitly and enthusiastically place the participant into the role of another—an interviewee, a leader-figure, the artist himself—in an exhibitionistic context.

In David Rosetzky's "Custom Made," however, the role substitution is more subtle. In experiencing Rosetzky's series of videotaped stories, uncomfortably intimate accounts of important personal relationships from a variety of people, the viewer ceases to be a stranger distant in space and time and becomes instead a trusted listener, a confidant.

ROSETZKY SAYS HE DIDN'T have an image of the Catholic confessional in mind when designing the installation space, but what he came up with is an example of convergent evolution: with warm, familiar wood veneer and close, womb-like alcoves he creates a space for secrets analogous to that which churchgoers have enjoyed for centuries.

And like the confessional booth, Rosetzky's alcoves are only pseudo-private; they exist in public space,

your entry, presence and exit from the intimate zone obvious to anybody who cares to notice ... and passersby and those in other alcoves aren't fully hidden.

Alone in the role of confidant to a fading series of storytelling not-strangers, your mind turns to your own stories, your own relationships, confessing to yourself in public view, an exhibitionist even as you play the voyeur. Privacy, individuality, and the preciousness of the personal are revealed as conceits.

PRIVACY MAY BE AN ILLUSION and individuality may be vanity, but as interconnected as we may be, we are still desperately distanced from each other, as Laiwan's haunting "Kiss" contends.

In this piece, projected from two 16-millimetre film loops, two lovers are endlessly attracted without attachment, never reaching the moment of intimacy—and the space

between them crackles with energies of hope and frustration.

Atom Egoyan's film and audio installation "Hors d'usage: le recit de Marie-France Marci" shares some of Rosetzky's theme, but rather than inverting the intimacy of the confessional to deny the individual, Egoyan explores the deficiency of media and memory itself in preserving that which makes us us.

The reel-to-reel tapes Egoyan's protagonist confronts do not serve the preserving, archival role they were designed for—these pieces of the past only serve as reminders of all that is long gone, lost and forgotten.

AS ENGAGING and thought-provoking as it may be, there is something missing from **Crowds / Conversations / Confessions** that gives it an almost nostalgic air: for an exhibition focused on human communication (and thus identity) and how that communication is both facilitated and

hindered by our technologies, it's strange that it seems to exist in a world without an Internet.

How many of the questions raised here have had their answers changed or reinforced by the advent of impossibly powerful social networking technology?

According to curator Crowson, the lack of net art is attributable to the gallery building itself: its bunkerlike construction and pre-digital infrastructure make 'net-connected installations extremely problematic, a deficiency which the upcoming renovation will correct.

It's somewhat fitting, then, that one of the last pre-reno (and one of the first post-name-change) technology-heavy exhibitions is based around 20th-century tech.

Along with the painting-centric "Building a Collection" retrospective still running on the main floor, **Crowds / Conversations / Confessions** feels like a goodbye to the past. **v**



HIV Edmonton's 20th Anniversary

A Time to Celebrate, Remember and Question

Deborah Jakubec, Executive Director

It has been a long time since Edmonton's first case of AIDS came to light in the summer of 1984. It was at this time that Edmonton's lesbian, gay and bisexual community banded together in support and led the creation of a new agency. HIV Edmonton, formerly known as the AIDS Network of Edmonton, was founded in the early months of 1986. Michael Phair, currently serving as an Edmonton City Councillor, chaired the Network's first board of directors. The agency collaborated with local physicians to host information sessions for the public and

the media and produced brochures explaining all of what was known about AIDS at that time. Twenty years later, HIV is still a cause for concern in Edmonton.

For most agencies or community-based organizations, their 20th anniversary would be a time to celebrate. For HIV Edmonton, it's different. AIDS has been, and still is, one of the most damaging diseases the world has known. It has divided friends and families, caused intense grief and exposed hatred, stigma and discrimination. Those who have worked in AIDS know that the experience has

changed their lives forever.

At HIV Edmonton we celebrate the successes over the past 20 years, such as the development of anti-retroviral medications, but at the same time, we remember all the heroes and activists we have lost to HIV and question why we haven't come further. Each year, approximately 150 – 170 Albertans get HIV. Development of effective products to aid in reducing transmission, such as microbicides or vaccines, are years away. Friends of ours die every year. Too often, our staff counsels the newly diagnosed and regularly support people living with HIV who have faced

discrimination from a friend, a family member or a healthcare provider. Things have changed, but there are still many struggles.

To commemorate our 20th anniversary, HIV Edmonton will host celebrations and memorials throughout the year and hold a number of events to connect with the many individuals and groups who have been part of our history. All past staff, board members, volunteers, and those living with HIV are invited to contact our office and join us as we remember our history and celebrate new beginnings in 2006. Additionally, HIV Edmonton will host

a celebration to remember the pioneers of our agency at our Annual General Meeting in June and hope our supporters will join us as we embrace our past and look to the future.

I hope this year of meaningful reflection will serve to remind all, past and current, staff and volunteers of why we became involved in AIDS, and why we need to keep going.

To join us at this special time, a year of celebration, change, challenge and opportunity, please contact Sue Ann Paydli at 488-5742, ext. 0.



The CAIG is a national organization that works to make a difference in the lives of people between the age of 20 and 29, living with HIV.
Association in General's

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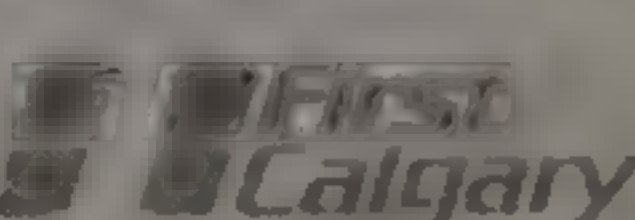
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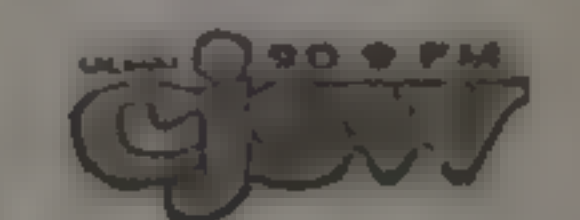
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Welcomes nominations for the

Bob Mills Community Leadership Award

To be presented at our Annual General Meeting in June, 2006

The purpose of the Community Leadership Award is to recognize to recognize groups of individuals or organizations that have collectively made a difference in the fight against HIV/AIDS in the greater Edmonton area.

Please forward nominations to
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HIV Edmonton
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or email director@hivedmonton.com

for more information visit www.hivedmonton.com

Transformation – New Leadership

A Welcome to Our New Executive Director

The Board of Directors and staff of HIV Edmonton are delighted in the appointment of Deborah Jakubec to the role of Executive Director. Deborah began working at HIV Edmonton in June 2001 in Community Development. Since that time Deborah has been involved in a myriad of local, provincial, national and international work including collaborating with the late Bob Mills and other AIDS Service staff in developing a document to assist organizations in implementing the United Nations General Assembly Special Session on HIV/AIDS (UNGASS) *Declaration of Commitment* to HIV/AIDS. Most recently, Ms. Jakubec assisted in the development of a Parallel Report, commissioned by the International Council of AIDS Service Organizations (ICASO) that evaluated how well the Canadian government is implementing the *Declaration of Commitment*.

Deborah was the Project Coordinator in our partnership with Canadian Crossroads International (CCI), Co-Chair of the Alberta Community Council on HIV (ACCH) International Action Committee, and presented her work at a variety

of National and International conferences. She has been the Prairie, NWT/Nunavut Representative on the Canadian AIDS Society (CAS) Board of Directors since June 2005 and is currently part of the Edmonton Community Drug Strategy Task Force.

Foremost, Deborah highlights her work with Peers in the development of programs and resources to assist persons living with HIV/AIDS to provide support and guidance to their peers and her ongoing commitment to the development of self-help capacities with infected and affected populations. Deborah presented a poster on this work at the AIDS 2002 Barcelona Conference. She will bring a different style of leadership to the position, combined with a clear commitment to the ongoing work of HIV Edmonton. Deborah has demonstrated fully her deep understanding of the issues of human rights, stigma, discrimination, poverty, and the multitude of factors that impact the lives of those infected and affected by HIV/AIDS. Deborah looks forward to sharing her vision and enthusiasm for the work ahead!

There is a "Fourth Way"!

Robert Smith, Community Development

There is a vague notion in the offing. City writers have been commenting about the consultation process on health delivery and wondering how Albertans can be consulted on something that hasn't even been remotely defined. The Alberta government is embarking on change, change for the sake of making healthcare "affordable". The costs are "spiralling" out of control states Premier Ralph Klein and echoed by Health and Wellness Minister, Iris Evans.

So, what is this "Third Way" and how do we ensure that the people we serve are part of it? What are going to be the assurances that the disadvantaged, the disenfranchised, the homeless and the ill will have their access to health enshrined with the same benefits as those who can afford to purchase enhanced services? Who is going to even bring their concerns to the table? Perhaps its time for not-for-profit service providers to join forces and outline for the Premier and the Minister of Health a little insight on the realities of operating on vague notions. Let's call it the "Fourth Way".

We are embarking on a health care revolution that has only one discernable outcome, to cut costs. We in the not-for-profit sector know about cutting costs; we are all too familiar with the resulting outcomes. If we want to be part of the health revolution, we will have to collaborate and become advocates of another "way" by being part of the planning for that revolution.

support are massive undertakings requiring the collaborative effort of most of the social and health service sectors. HIV Edmonton is privileged to partner with dozens of organizations providing services to Edmonton's less advantaged, many of those partners from the not-for-profit sector. These relationships have been beneficial, but, even in concerted effort; we can only make a mere dent on the overwhelming desperation of many of the people we provide services to. Previous cuts and downloading of services has made it increasingly impossible to be little more than a band-aid on poverty, disease and hardship.

HIV/AIDS is only one of the health concerns of many of the clients we see. These other illnesses are compounded and greatly influence the outcome of being HIV positive or suffering from active AIDS. The multitude of service providers that come together to provide even the most basic of services to this population may all, in some form, feel the effects of the "Third Way".

The government of Alberta wants to consult us. As health and social service providers, it is our responsibility to be part of this process, to become the "Fourth Way" and advise the government of the predictable outcomes of cutting services and instituting for-profit health care. As individuals, it is in our best interests to become the "Fourth Way" by getting involved in the process to ensure that the definition of basic services doesn't fall below a standard of care that is conducive to full health and human dignity.

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Wednesday, April 5, 2006 (1:00 pm – 4:30 pm)

Wednesday, April 12, 2006 (1:00 pm – 4:30 pm)

Wednesday, April 19, 2006 (1:00 pm – 4:30 pm)

(All are welcome. Participants are required to register for all three days)

Workshops will be held at

HIV Edmonton Offices

300 – 11456 Jasper Avenue

To register or for more information

please call Sue Ann at 488-5742, ext 221

or email reception@hivedmonton.com

This workshop is made possible in part through funding from the Edmonton Community Adult Learning Association (ECALA) and Alberta Continuing Education

HIV EDMONTON is partnering with Canadian Foundation for AIDS Research (CANFAR) to bring you this exciting initiative – **SPRING FOR LIFE!**

To launch this event HIV Edmonton will be selling gerbera daisies during the last week of March at several locations in the downtown area.

We are looking for volunteers to assist with this event for the end of March, 2006.

AN OPPORTUNITY FOR YOU TO MAKE A DIFFERENCE

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Michelle Di Curzio – Volunteer Coordinator
488-5742 extension 227, or
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From Ontario to Slavic castles, novel ideas in first novels

BOOKS **PRINT CULTURE**
CHRISTOPHER WIEBE
printculture@vancouverweekly.com

There's a miraculous quality to a writer's first book that no amount of cynicism about our obsession with youth and newness can push aside.

It seems to me that the aura of mystery, promise and potential around a first book (think of the numerous literary prizes in their honour) points to our unshakeable wonder at creativity, in building something imaginatively "out of nothing," on faith.

Two new first novels demonstrate the exciting range of possibilities that can result.

DOWN STERLING ROAD (Coach house Books) by Calgarian Adrian Michael Kelly is a "coming-of-age" novel that, through voice and narrative invention, gives the well-worn conventions of the genre the slip.

It chronicles a year in the life of Jacob McKnight, a shy 11-year-old who lives with his father in the town of Glanberg, the "Apple Core of Ontario." It's 1979 and things are tough as Jacob's rough-spoken, warm-hearted father studies for a better job, but both are joined in their passion for running, spending long early morning hours training along country roads.

For Jacob, the death of his twin brother followed by his mother leaving them shortly afterwards remain open wounds. "Son, have you any idea the size of the hole your mother left us in? Have you?" his father asks, refusing Jacob any contact with her in High River, Alberta.

Still, whenever Jacob runs, he hears her voice in his head.

The novel beautifully captures the bittersweet childhood world with its lurking bullies, superhero sketchbooks and thirst for neighbourhood mysteries.

As the minister observes in his Year of the Child speech, "a child will see through his parents', his teachers' selfish-

ness, insensitivity, hypocrisy." All the same, Jacob doesn't see all the menace in the world around him, like the creepy friendliness of a chocolate factory worker.

Down Sterling Road is an emotionally layered and vibrant work whose downbeat humour and fresh, luminous characters bring new life to familiar themes.

AND THEN THERE IS A Castle in Romagna (Autumn Hill Books) by the young Bosnian writer Igor Stiks, a novel recently nominated for the IMPAC prize. It's an elegant, haunting work in which intertwining tales of forbidden love, betrayal and bloody politics ensnare people across centuries.

In the summer of 1995, at the height of the conflict in the former Yugoslavia, a young Bosnian meets a friar in Italy who enchants him with two stories.

The first tale, set in the castle in 1535, tells of Enzo Strecci, a poet who falls in love with his host's wife during a period of Hapsburg hostility and espionage. The second story, the friar's own, is his tragic love affair with a military officer's daughter on a Croatian island during the political bloodletting that followed Tito's 1948 break with Stalin.

At the edge of the novel, yet looming over it like the plague in Boccaccio's *Decameron*, is the war in Yugoslavia. The horror of that conflict in which the combatants used history as a motivational tool, sharpens the novel's intimate stories of exile, regret, and loss. As the motto on Strecci's gravestone reads:

"My inconstant heart one vow alone torments / That what has come upon me not be forgotten."

In this compact, intricately structured novel, Stiks has constructed a marvelous hall of mirrors. The stories reflect and foil each other, and the fates of each of the characters connect across time and space.

With its coolness and gravity, *A Castle in Romagna* confirms the novel form's power to confront the nature of time and memory, and also presents us with a first book at its most mystical and tantalizing. ▽

Death of her husband informs Didion's *Year of Magical Thinking*

NATIONAL BOOK AWARD-WINNING JOURNEY FILLED WITH LOVE AND LOSS

JOSEF BRAUN / josef@vancouverweekly.com

As she relates in the book's final pages, Joan Didion finished writing *The Year of Magical Thinking* precisely at the end of an actual calendar year, exactly one year and one day after the December 30, 2003 death of John Gregory Dunne, her husband of 40 years.

Her magical thinking—which is to say her perdition in irrational thoughts triggered by denial—came to an end on the first day in which Didion could no longer replace thoughts of the present with thoughts of what she was doing one year previously when Dunne was still alive and, as he was nearly every day of their marriage, by or near her side.

Didion's grief over losing Dunne was so overwhelming that, in the end, her only recourse was to write her way out, to collect facts, analyze and arrange, but also to dive headlong into the flood of memories she'd been trying desperately to dam up.

To read *The Year of Magical Thinking* is to accompany Didion through the process of tumbling through her sea change until she's finally ready to come up for air.

Didion's resurfacing in calmer waters was to be short lived, however, since some months after completing this book, her daughter Quintana Roo Dunne died of acute pancreatitis at the age of 39. Thus a slim but heavy book, already soaked in loss, becomes for the in-the-know reader only the first, if perhaps the most difficult, part of a longer story of personal devastation.

During Didion's grieving process, Quintana's ongoing illness—her being moved from one clinic to another to be treated for pneumonia and septic shock—postponed Did-

REVUE BY JOAN DIDION
THE YEAR OF MAGICAL THINKING
KNOPF, \$33.95

ion's mourning. It acted as an urgent distraction from dealing with the reality of her husband's death, a distraction sufficiently dire to refocus Didion's energies and activate her intellectual prowess. She studied every scrap of available information on her daughter's condition.

JOAN
DIDION
THE YEAR OF
MAGICAL
THINKING

Quintana's eventual death is therefore a dreadful irony that infuses one's reading of *The Year of Magical Thinking*, a terrible shadow of exacerbating doom that lies just outside the binding of the book itself.

THROUGHOUT, DIDION STRUGGLES with the question of self-pity. This indicates that Didion is all too aware of the—for lack of a gentler term—banality or

simple ordinariness of her story.

The death of a loved one, even a life-long partner, is an experience that eventually enters most lives, and Didion doesn't exactly have anything new to add to the established literature of grieving. But what Didion does have is blinding clarity, a thirst for knowledge, an always-critical perspective and the understanding that through rigorous specificity she—and we—can arrive at some poignant truth.

The Year of Magical Thinking is not a story, Didion tells us, in which the death of the husband "becomes what amounts to the credit sequence for a new life."

Of course, Didion admits, life goes on, and you can even find other loves, but marriage, especially one as intensely close as was hers with Dunne, is different.

"Marriage is memory, marriage is time," she writes, but "it is also, paradoxically, the denial of time. For 40 years I saw myself through John's eyes. I did not age. This year, for the first time since I was 29, I saw myself through the eyes of others."

At 70, Didion embodies the mind/body split hauntingly, her formidable mind encased in a thin, papery, pale near-ghost of a person. But if we invite her into our own thoughts as an ambassador of human disintegration, we must also acknowledge her presence as a tower of strength and perseverance.

She speaks to the most vulnerable part of each of us and reassures us that whatever changes life brings, they can be absorbed and made part of a greater journey, one made more powerful by being put down on paper in such clean, clear and honest words. ▽

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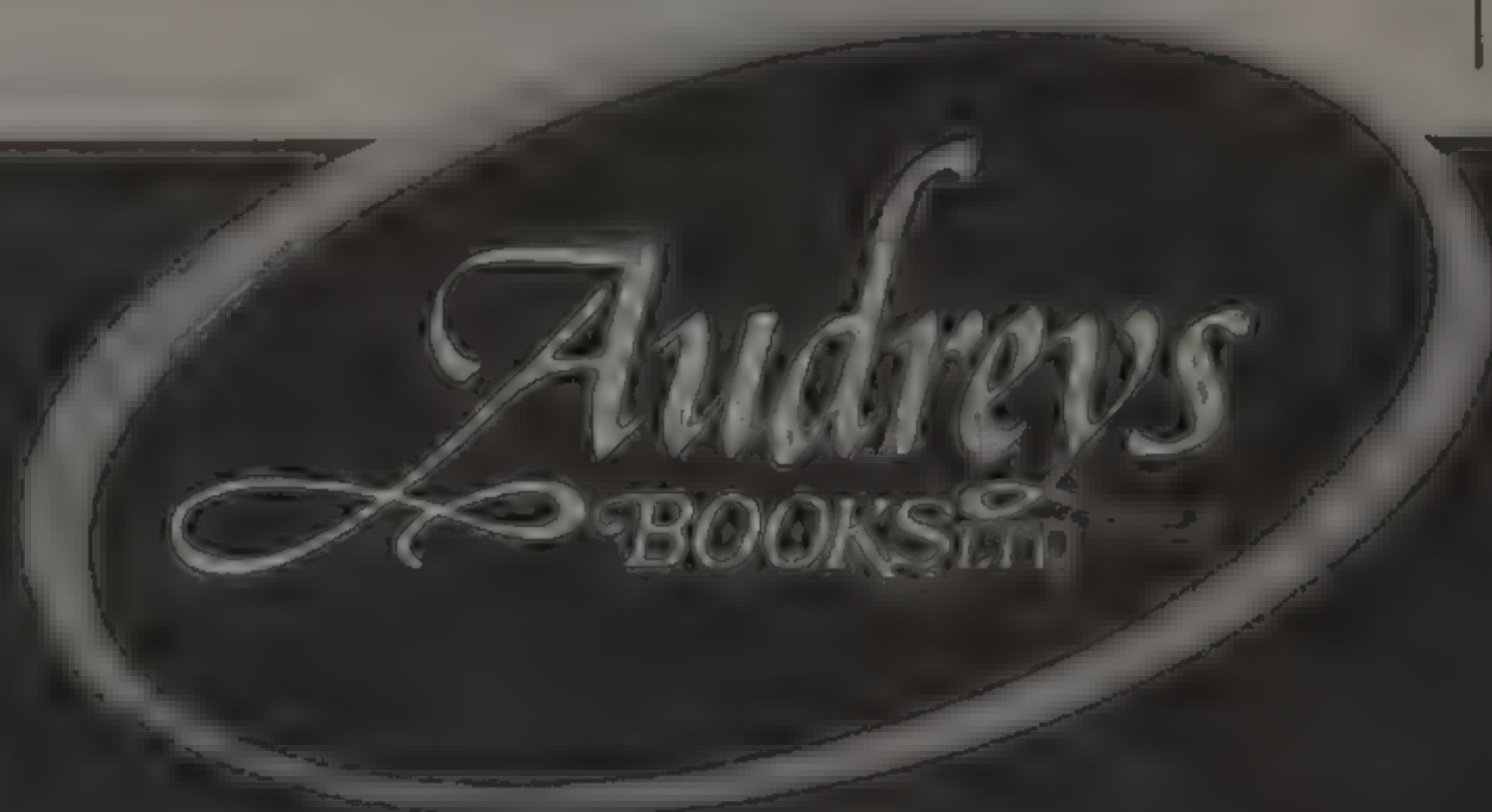
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SYRTAKI / 16

CAPITAL PIZZA / 18

From Rick & Alice, a frickin' fusion palace

SARAH CHAN / sarah@vuweekly.com

On the days we don't feel like going someplace chic, trendy or haute, my fiancé and I head to **Rick & Alice's Grill**. For breakfast, lunch or dinner, Rick and Alice offer reasonable prices, excellent service, monstrous portions and delicious fusion fare. There's something to be said about the personal touch: Alice serves every customer and Rick cooks every meal.

After a hectic day at work, my fiancé and I met at Rick & Alice's. We were famished and exhausted when we walked into that familiar and welcoming dining room. Painted in muted earth tones, the restaurant was full of tables for four, their comfortably padded chairs waiting for tired bottoms.

Large windows lined two walls, giving views of 109 Street while several large plants broke up the floor plan. Opposite the windows, a long oak bar guarded a mirrored wall arrayed with liquors, a Chinese goddess statue and a turquoise, three-headed Hamilton Beach drink mixer, a relic of the restaurant's previous incarnation as Sunshine Doughnuts & Fudge.

Immediately after sitting down, we were welcomed with two icy glasses of water complete with lemon wedges, which we enjoyed while considering the menu. My fiancé contemplated his usual choice, the King Classic burger, which is hearty enough to satisfy his 6'5" frame and comes with the Australian touch of a fried egg.

He checked out the specials, however, and opted for the curry chicken pasta (\$10.99) instead. While I'm usually a huge fan of the steak sandwich, I wasn't feeling like red meat so I ordered the oriental stir fry (\$12.99).

We savoured a basket of house special sweet-potato fries (\$4.99) while we waited. The home-made fries were sprinkled with sweet red onion and chives. They were fresh, hot and a bit spicy, with a perfect blend of crispy outside and tender inside. My fiancé and I competed for the sweet aioli dipping sauce; we stopped only to take lascivious sips of our creamy, frothy milkshakes (\$3.99 each). We enjoyed classic flavours from our childhood, vanilla and strawberry, produced by the retro mixer.

THOUGH OUR HUNGER was abated by the sweet potato fries, we were nonetheless excited at our entrées' arrival. My stir fry was a steaming



FUSION | WED - MON UNTIL 9 PM, CLOSED TUESDAY
RICK & ALICE'S GRILL
7106 - 109 STREET
413.9606

mountain of shanghai noodles, strips of tender chicken, plump tiger prawns, bell peppers, carrots, celery, onions, broccoli, baby corn and button mushrooms. Wok-fried in a soy glaze, the noodles were firm and the vegetables crunchy. Sesame seeds and paprika dusted the plate.

My fiancé's pasta featured ample chunks of chicken, bell peppers, onions, sprouts and other mixed vegetables suffused with a robust curry spice. The whole was topped with cilantro and sidled with a piece of garlic toast. Its yellow curry emphasized earthier notes, leaning more towards a five- or eight-spice Chinese curry. The curry wasn't rendered as a sauce, but had been tossed in the wok and infused all the elements of the dish without requiring sopping or dipping.

After requesting the remainder to be packed for lunch the next day, we were still courageous enough to try dessert. Our favourite crème caramel was sold

out, but Alice suggested a mixed berry crumble (\$4.99) that would more than compensate for our loss.

THE CRUMBLE ARRIVED oozing with raspberries and blueberries, topped with vanilla ice cream. It was warmed all the way through, and the granola topping was toasted to a beautiful golden brown and complimented a sweetness that came from fruit, not from any added sugar. Devouring this crumble—elegantly garnished with whipped cream, a sprig of mint and a wedge of watermelon—somehow made us feel like we were eating healthy. It was one of the few times I felt guiltless about dessert despite being so pleasantly stuffed.

After our home-cooked meal of \$44 with tax and tip, we were ready to head home and unwind further. On our way out, 20 minutes to close, seven German men came in for beer. Instead of closing up shop, Alice smiled, took their orders and served them each a pint. It may not be chic, trendy or haute, but what they do, they do best.

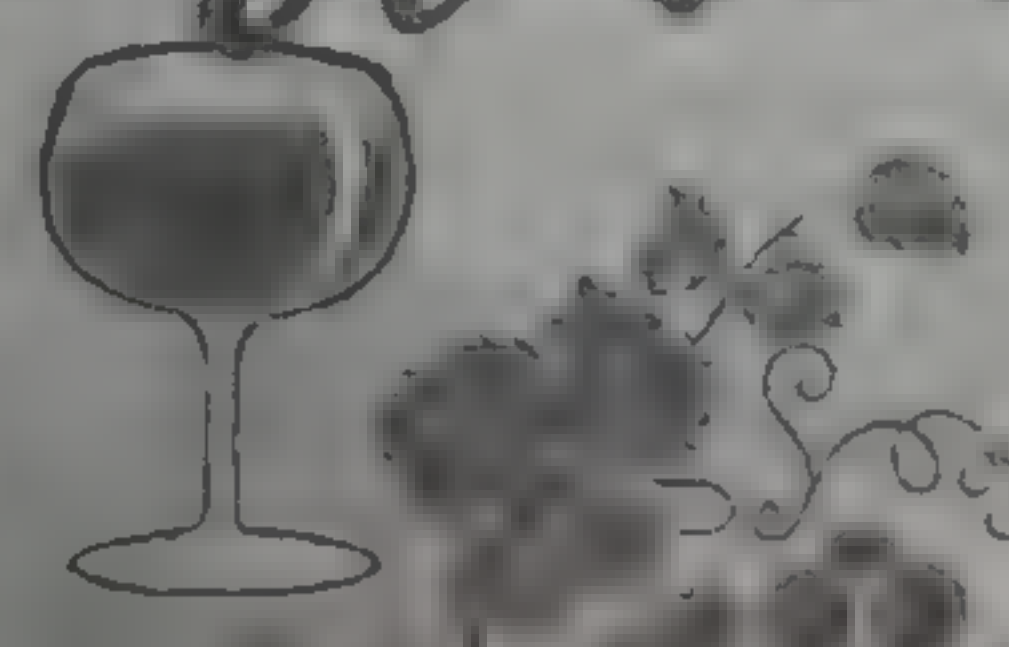
Thanks, Rick. Thanks, Alice. I'll see you soon. ♥

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Like giving souvlaki to a baby ... which is exactly what Mom, Dad and the nice Syrtaki waitress did

CHRISTOPHER THRALL / christopher@vuwweekly.com

Somewhere there must be a Greek restaurant rule book—each one is designed to look like outdoor dining on Mykonos! In the two years I've been alive, my parents have never taken me to Greece, let alone Melbourne, but in my brief career as a junior restaurant reviewer, I have yet to see a Greek restaurant with modern décor.

That said, **Syrtaki** did it well. They had some terrific touches, including a room above the main dining room decorated like a hayloft. The thatched roof, shuttered windows and fake barrels mounted to the wall would be a terrific atmosphere for a birthday party. My favourite was the little faucet mounted to the wall across from our booth. I couldn't resist giving it just one more turn to see if *this time* the water would come.

On a chilly Tuesday evening at 6 pm, we had the restaurant to ourselves, though Happy Hour attracted a pub full of patrons next door.

Dad tagged along, but left me free to explore the rough texture of the plastered white walls with my fingertips. I dragged my hands along wrought iron fences and stared raptly at a two-storey mural of the pastel-

GREEK MON - SAT UNTIL 11 PM, CLOSED SUNDAYS
SYRTAKI GREEK ISLAND RESTAURANT & PUB
76313 - 111 AVENUE
W4A 2P2X

hued Mediterranean.

As he carried me back to the table, Dad bounced me along to the lively music that our friendly waitress put on when we arrived. It sounded Mediterranean, suited the atmosphere, and brought a smile to our lips. (It could have been Turkish, Greek or Gibraltarian for all I knew; it didn't matter. But then, I'm only two.)

We sat down and I was belted into my mealtime restraining device. Mom ordered me an orange juice (\$1.50) while she had a glass of Italian house white (\$5.25) and Dad tried retsina (\$6.25) for the first time.

My OJ had a citrus top note, began sweetly and finished boldly across my palate as I swallowed. Mom commented that hers was fruity, with an apple signature but a dry finish. It was much lighter than Dad's heavy, almost earthy white wine. The pine barrel-aged retsina rested solidly on the sides of his tongue; it wasn't unpleasant, but different.



OUR SMILING WAITRESS surprised me with food right away. It felt like only four seconds since we ordered, but my self-involvement tends to cloud my sense of time. My parents had forsaken an entire menu packed with delectable and tempting entrées ranging from \$13.25 to \$22 in favour of the Syrtaki platter for two (\$48). They decided to share it with me, which was a damn good thing, since the children's menu only had one Greek option.

Our first course included a horiatiki (Greek salad) of bright, colourful chunks of vegetables under feta cheese. I devoured it as quickly as Dad's fork could move. The tyrants wouldn't allow me my own fork, selfishly wanting more food in my mouth than on the floor. I refused any more than a single taste of tzatziki, though, and puzzled at my dad's enthusiasm: sure, it was thicker, richer and creamier than any other he had tried, but wasn't he turned off by the boisterous dill flavour?

He was so delighted that he nearly forgot to share a keftethakia with me, but I reminded him with a well-timed "Pease? Pease? Pease?" while gesturing urgently at his fork. The small, pressed patties of lightly-spiced beef were delicious, but my legal guardians polished off the rest before I could ask for more.

Of course, that didn't stop me from asking for "Mo-ah? Mo-ah?" and

being inconsolable when denied. I have to keep them on their toes, and guilt is my mightiest weapon. Daddy's going to have to buy me a pony later on, after all.

As we finished off the appetizers, a metal platter piled with food arrived. The aroma of charred flesh was delectable and I'll admit I went a little berserk. I wish my folks moved a little faster, but I quickly provoked a plateful in front of me. To my glee, this time they handed me a fork.

I DEVoured A COUPLE of raw vegetables in some sort of spicy dressing before tearing into the Greek ribs with my tiny teeth. The tender meat ripped easily off the bone and I slurped it down happily. My spanikopita was warm and creamy inside crunchy phyllo pastry, which had both my parents eager to try Syrtaki's baklava.

I tried the roast potatoes, savouring Greek spices on the firm exterior and warm softness within. I even enjoyed a few bites of a rice dish heavily laced with dill before delving into my mother's eternal favourite: moussaka, the Greek shepherd's pie. The ground beef was lightly spiced for flavour, while cinnamon sent my taste buds for a whirl.

I noticed that my dad had forgotten to hand over some of his own favourite. He was holding his souvla on a skewer when I suddenly leaned

forward and begged shamelessly, "Lamb? Lamb? Lamb?" I waited for them to burst into laughter. I was imitating a scene from earlier this morning, when I wanted to play with a plush sheep, down to exact words and hand gestures. How could they miss it? Wow, my parents are lame.

Dad handed me a skewer and I ceased caring. I was released to roam the empty restaurant again, gnawing happily on my tender lamb souvla while smearing Greek spices across my face and the restaurant walls.

Stuffed, we ended up without enough to box for Dad's lunch tomorrow. He asked our waitress for a slice of baklava (\$5.50) and, in the easiest upsell ever, she worried that it wasn't big enough to two. Dad doubled his order and brought our tab up to \$95 including tax and a generous tip. Two triangles the size of doorstops arrived quickly.

I learned an important lesson in baklava that night. My parents, the two people I am bound to love and trust more than anyone else in the world, screwed me over. They handed me the garnish of orange slices rather than share the nutty, sweet honey confections. They complained vaguely about honey saturation turning the bottom of the baklava a little cakey "Cry me a friggin' river," I thought to myself as I chewed my orange rinds.

Next time, I get the dessert. ▽

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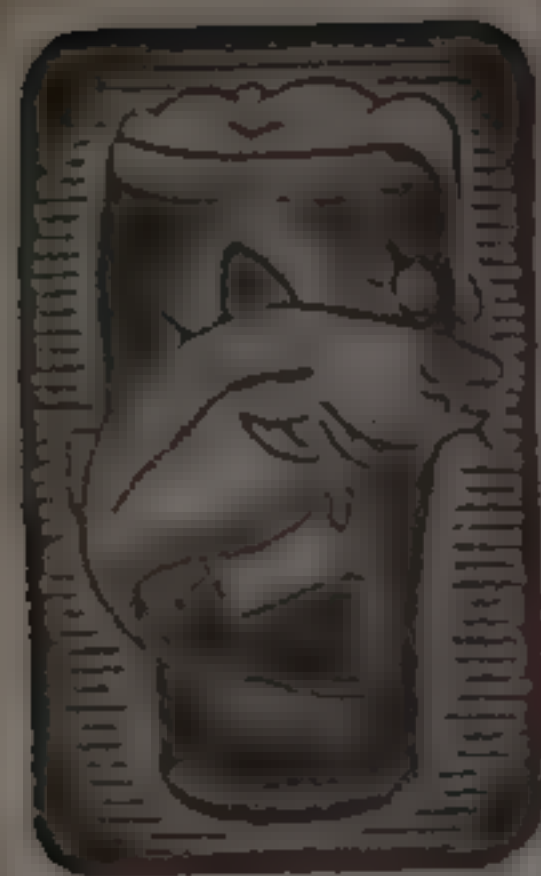
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An eye for a pie: bring on more of that Capital punishment

CHAD HUCULAK / chad@vueweekly.com

Craving something of the "neighborhood diner" variety, my girlfriend and I picked Capital Pizza on a blustery winter afternoon. This small chain of restaurants on the city's north side is renowned for satisfying hunger with heaps of well-cooked comfort food.

As we entered, we were greeted by the janitor who was just finishing up my companion and I were their first customers of the day. His welcome was instantly followed by our waitress's, who slapped our menus down at our chosen booth. I liked her curtness. She knew her job and didn't bother with bullshit when she took our drink orders.

I decided on coffee (\$1.50) and my girlfriend ordered water. We perused the lunch menu that also offered a tempting breakfast, but an accurate report on Capital Pizza required sampling at least one of their specialties:

PIZZA

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CAPITAL PIZZA AND STEAK HOUSE
8304 - 180 AVENUE

either pizza or steak

Most entrées were comfort food, with sandwiches, burgers and pasta teetering on the \$10 mark. Their eight-inch "nooner" pizza (\$7.20) caught my eye, but with no list of toppings available, I took the safe route of pepperoni and mushrooms. My girlfriend lingered on the donairs but decided to try their Philly steak sandwich (on special for \$7.00) with an appetizer of stuffed mushrooms (\$7.95) to start and a caesar salad (\$6.95) for us to share.

My coffee arrived fresh, hot and on a little brown plate. Why aren't all coffee cups served on little plates? Are saucers more of a truck-stop thing?

And what purpose does the little plate serve? I like to use it as a receptacle for used sugar packets and creamer cups; the waitress isn't left to pick up my trash like a stripper collecting loonies at the end of her act. My girlfriend's water was served in a tiny glass that pissed her off.

FROM MY SEAT with a good view of the front door, I watched a wave of construction workers come in and head straight to the lounge. It seemed like a good way to spice up an otherwise shitty day. Capital Pizza radiated the "local diner" vibe, with its 20 tables set between warm and inviting yellow walls, plants scattered about with items like candlesticks and angels that look straight from St Nick's kitchen.

Since we were the only ones there, our mushrooms and salad arrived in

CONTINUES ON NEXT PAGE

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short order. My girlfriend tried the stuffed mushrooms first, digging around in the thick cover of mozzarella cheese on the tiny skillet until she finally found one. She popped it in her mouth. After consideration, she said that it was good, but the mushrooms were too tiny to pack enough cream cheese and crabmeat filling.

I tasted the salad, which had a decently mild dressing on it and large boulders of croutons. Unfortunately, it was sprinkled with that cheap, powdered parmesan cheese, doing nothing to enhance the flavour. A tiny piece of dry melon and wilted lettuce as garnish was funny in a sad kind of way.

We weren't even close to finishing our appetizers when our meals arrived. The Philly came served on a submarine bun with steak fries and a bowl of beef dip. My pizza looked

thick and loaded with toppings, baked golden brown. I pushed aside my coffee and took a bite from the piping hot pizza pie, savouring a lightly spiced tomato sauce and blanket of mozzarella cheese. They used real pepperoni: none of that plastic, fast-food garbage.

My cohort's sandwich was stuffed with steak and green peppers that threatened to spill out on to the plate. She mentioned mayonnaise and mustard slathered on it, which made strange bed-fellows for her moist strips of steak. I took a bite and found it a little greasy, the bun acting as a sponge, but the steak was cooked tenderly and the slightly sweet peppers added to the flavour. We both agreed that it would have benefited from some type of cheese. The beef dip was a little watery for her tastes but the fries were crisp on the outside and supple on the inside.

I was kicking myself for loading up on unnecessary appetizers because I

was unable to enjoy any more of my pizza. I had the waitress wrap it up for me and, eight hours later, I was simply floored at how much better the pizza was after sitting in a fridge. The toppings solidified and became layers of pure ecstasy piled on top of each other. Next time I'll just eat my pizza cold.

Our total was a reasonable \$34.19 that I paid with a quick swipe of Interac. Full and satisfied, my girlfriend looked at the people seated behind us. They had full glasses of water which dwarfed her tiny glass that she had refilled twice just to quench her thirst. I pointed out that my coffee came with a little plate, which balanced out the beverage experience.

As I brushed snow off the car, I remarked that I'd return to Capital Pizza. A saucer and warm food offer a special comfort to empty stomachs on a dreary February afternoon in Edmonton. ▽

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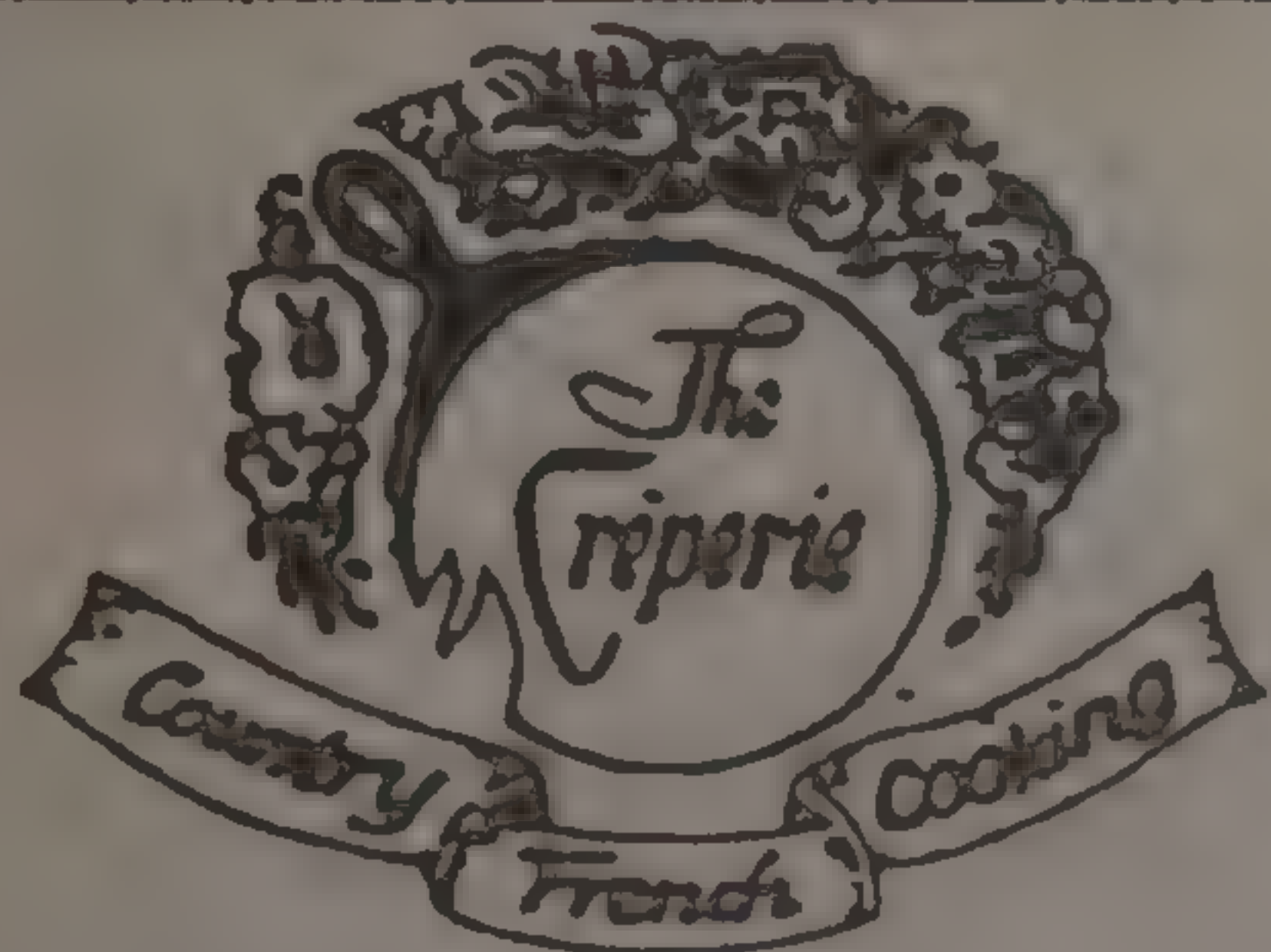
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2004 was hard on Chilean grapes. Experts report the worst Chilean vintage since before the turn of the century, which does not bode well for a country that has produced some marvelous wines in the last several years.

There are always a few diamonds in the rough, however, and I was determined to find one. I selected a recommended bottle of Montes Limited Edition. This wine is a blend of Chile's renowned Cabernet Sauvignon (70 per cent) and the intriguing Carmenere (30 per cent). Carmenere is a grape native to Europe

which the root-eating phylloxera louse decimated on that continent. Carmenere was discovered growing wild in Chile and has since developed into a wonderful and unique varietal.

The deep ruby-red wine emitted a rich nose with pleasant odours of chocolate and butterscotch. With my first taste, a rush of flavour passed from the front of my palate to the back, leaving behind a spicy residue. The wine evolved consistently and pleasantly through the taste. I found that my second glass was better than the first: this wine will cellar for a little while. I didn't expect it from a wine bottled only last year.

This wine held up very well against a strongly flavoured caesar salad. The bottle was pleasant, but didn't redeem the 2004 Chilean grape. It was nowhere near the rush I hoped for in my quest for diamonds. ▽



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CONTINUES ON NEXT PAGE

It's Heiling medals

KARL GULBICK / karl@vancouverweekly.com

Olympic glory hasn't tempered Jennifer Heil's quest for supremacy. Last weekend the Spruce Grove native captured the World Cup title for women's moguls.

After winning gold in Torino, she celebrated abroad for a week and then flew home to celebrate some more.

Then she travelled to Japan for her next competition. Jet lag did not seem

NEWS **SNOW**

to affect her as she easily won the competition and at the same time the overall title.

All the hardware will be bestowed on Heil later this month at Apex Alpine Resort in British Columbia. ▼



The hottest hot tub in the world

CONTINUED FROM PREVIOUS PAGE

we headed farther west to the four-some Burfield Chair, which replaced Tod Mountain's original early-'70s lift.

On days when the Burf chairs aren't consistently filled from the bottom, skiers can get on at mid-station, joining whomever is already on board. This is the preferred rendezvous point early and late in the season when the snow below isn't up to par—not that the snow was a problem when we were there.

Many days, there's not even a line-up at the bottom of the Burf; when we got there, there were 22 people ahead of us, so we had to wait six chairs—not long, or so you'd think, but Burf's chairs are about as far apart as any two chairs on any ski lift on any hill in the entire world.

At the top of the Burf, you have an additional option of a slow T-bar to yet another peak, but we headed back down to the Crystal Chair, up and down to Sunburst, up and down to Sundance, up and down a few more times, and then up again and east to the Morrisey Expressway.

The Expressway skirts the east end of the village, affording a view of still more houses under construction, crosses the new back nine of the finally finished 18-hole golf course, and ends at the four-pack Morrisey Express.

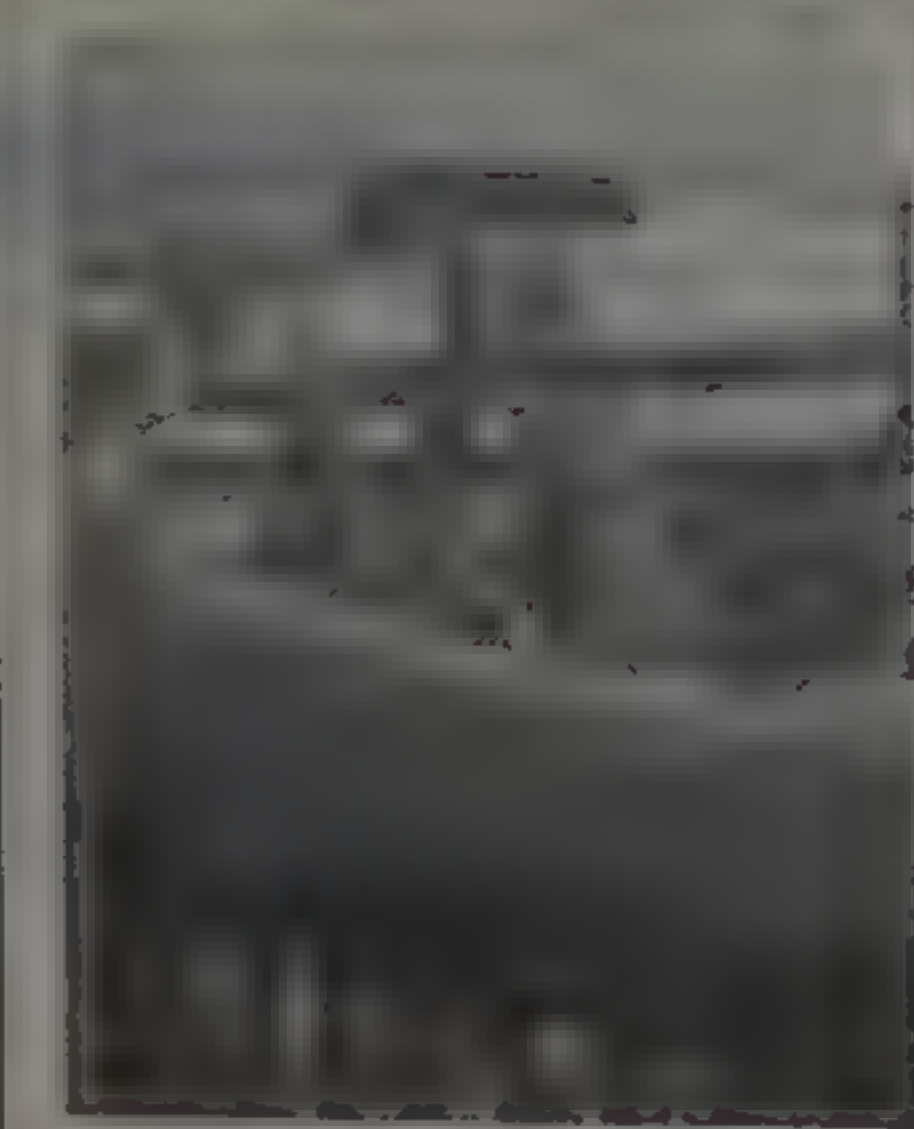
After a day of great skiing, we decided to visit to the recreation centre for a frolic in the pool and a hot-tub soak for \$6.

Changed and showered, we walked into the pool and swam into the great outdoors. We could have made like mallards a lot longer but we decided to be sociable and join a few others in what turned out to be the hottest tub in a public facility that I've ever been in. It was wonderful—so much so that I was inspired to go lie on my back in the snow bank just because I could.

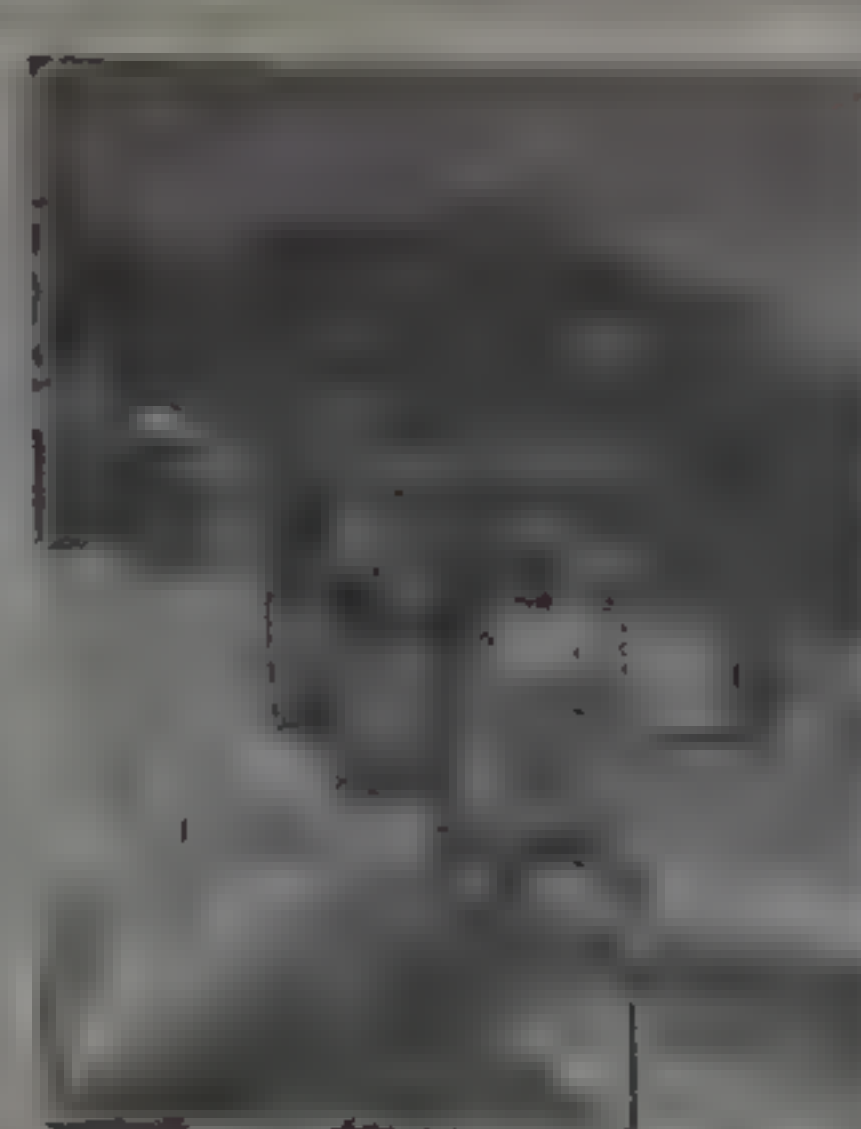
Unimpressed, my friend told me to turn over and I dutifully obeyed. By the time I got up I was a little like a popsicle with appendages, and the tub that seemed hot coming out of a warm pool seemed somewhat more like magma.

Still, the heat was sweet, as was the whole day. ▼

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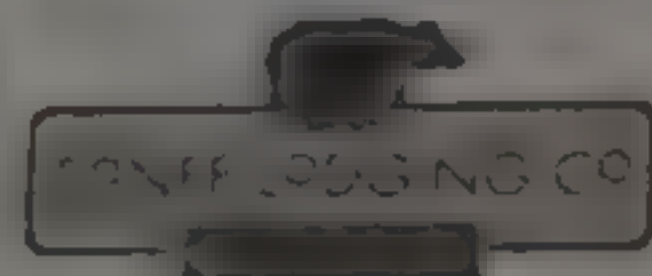
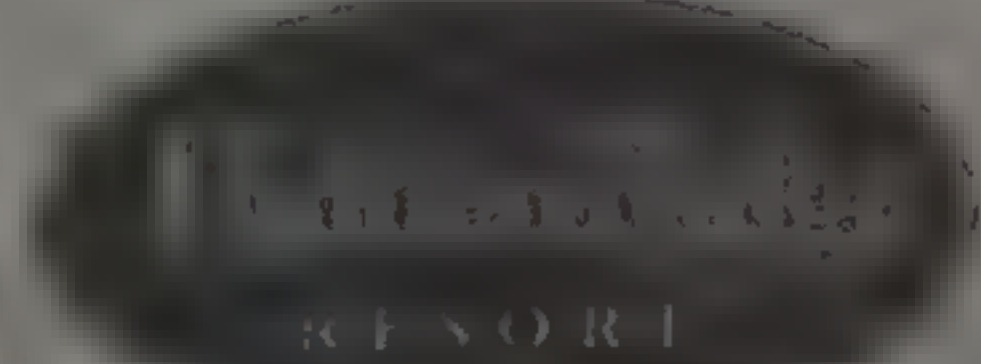
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Today, taking a dive is good

HART GOLBECK / hart@vueweekly.com
Skiing in the village has added a new extreme ski experience to their ski school line-up—Delirium Sundays is a one-day program tailor-made for the extreme skier interested in dropping off the cliffs of Delirium Dive.

While it might seem a little pricey at \$150, the day includes a lot of perks and extras to make it worthwhile. A maximum of four skiers per group are teamed up with a professional guide.

You start off with some basic train-

NEW SNOW

ing in transceivers and safety including the use of a dive pack, which is supplied by the hill. The rest of the day is spent on the challenging cliffs and slopes of Delirium Dive.

A hearty lunch stop at the Sunshine Inn is included with the daily ticket.

Reservations are required and space is limited. Call 877.542.2633 x3 for more information or to book. ▽

Competition that won't leave you board

HART GOLBECK / hart@vueweekly.com

The Alberta Snowboard Championships are taking place over the next two weekends.

On Mar 11 - 12, boarders will be competing in the half-pipe and boardercross events at Canada Olympic Park. On Mar 18, Mount Norquay is hosting the Parallel Giant Slalom event.

Competition in the events is open to the public but you must have an

NEWS SNOW

Alberta Snowboarding Association membership for the novice event or FIS membership if you're planning on going up against the pros.

Like most scheduled events, helmets are mandatory. For other details, pop by albertasnowboarding.com. ▽

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Ah, snow! Nice of you to attend the Nordic's 'season-end' cross-country skiing event

CHRISTIE SCHULTZ / christie@vancouverweekly.com

As the snow fell silently on the last day of February, the spidey-senses of the snow keeners began to tingle.

By morning, seeing that snow was accumulating for the first time this winter, nordic super-heroes whipped out wax kits and shared a collective "Yippee!" After months of snow deprivation, even the most reserved cross-country skiers are bound to feel a little bit giddy.

Both the City of Edmonton and **Edmonton Nordic Ski Club** were busy packing snow late last week. While the truly dedicated or desperate were probably breaking their own paths immediately, groomers at Gold Bar Park, maintained by ENSC, only needed a few days to pack snow and set tracks.

By Saturday, Mar 4—and what seems like only the fourth or fifth day of real winter this year—I was ready and excited to check out Gold Bar Park. Having spoken with Kathy Williams, President of the Edmonton Nordic Ski Club, earlier in the season, I knew that the club would have already set plenty of tracks to celebrate the white stuff.

Back when we were all hoping for a full season of nordic skiing, Kathy mentioned that we usually need 10 centimetres of snow before the trails

EDMONTON NORDIC SKI CLUB

are ready for tracks. That much fell on Feb 28 alone

I wasn't disappointed and I tipped my toque to the Edmonton Nordic Ski Club once again. When my partner and I arrived at Gold Bar, we found plenty of tracks and plenty of people. In fact, the club was hosting their Family Fun Day and Groomer's Cup. The event usually marks the end of their season; welcoming the snow instead was cause for added celebration.

While we didn't sign up for the race, it was nice to see so many happy skiing faces. For a training season that has existed almost entirely outside of Edmonton, it looked like there are some pretty fast skiers in the race anyway

Judging from the level of competition, I figured I might have been competitive in the kids' race—but then I remembered that I'm not 10 years old

AFTER THE RACES wrapped up, we took to the trees. Throwing caution to the wind, we headed off without a map. Both the combing and tracking machines were busy tending the

PHOTOGRAPH BY [illegible]

LOOK TO SNOWZONE for your chance to WIN A SKI TRIP

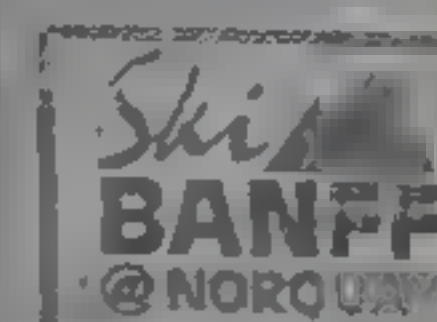
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The EasyRider Condition Report

LOCAL

Rabbit Hill - no new snow, 62cm base, 100% open
Snow Valley - no new snow, 60cm base, 100% open

ALBERTA

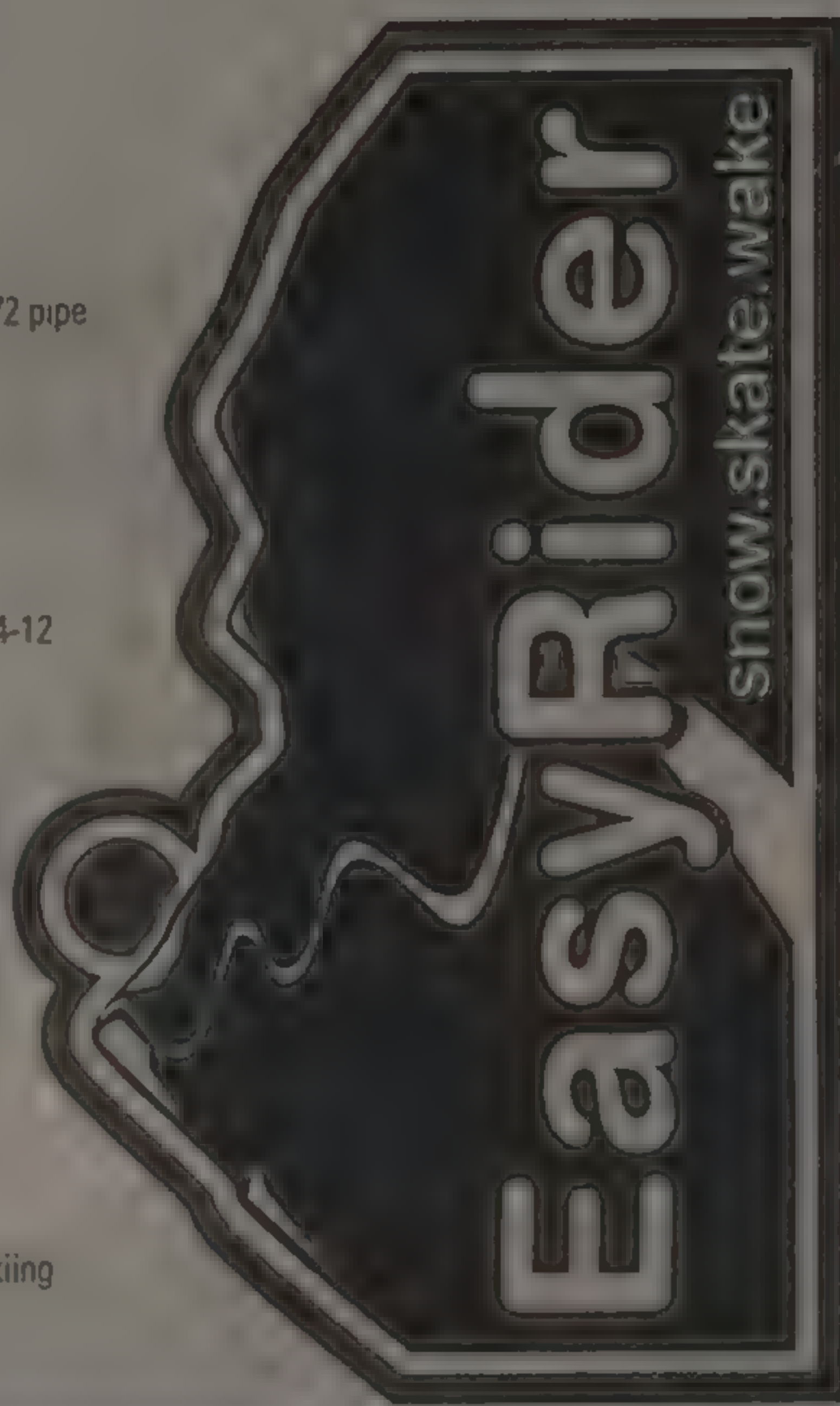
Castle Mtn - 7cm new snow, 102-265cm base, 100% open
Can. Olympic Park - no new snow, 125cm base, 100% open
Fortress - trace new snow, 132-138cm base, 100% open
Lake Louise - 4cm new snow, 165-215cm base, 10 lifts and 112/113 runs
Marmot Basin - 3cm new snow, 100cm base, all lifts and 83/84 runs
Mt. Norquay - 4cm new snow, 104cm base, 100% open
Nakiska - 2cm new snow, 40-88cm base, 5/6 lifts, terrain and rail parks open
Pass Powderkeg - no new snow, 85 cm base, 100% open
Sunshine - 5cm new snow, 202cm base, 100% open
Tawatinaw - 6cm new snow, 40cm base, 100% open including 17' Super Pike

B.C.

Apex - 4cm new snow, 195cm base, new 17 ft in ground super pipe, night skiing
Big White - 3cm new snow, 299cm base, 100% open
Fairmont - no new snow, 100% open
Fernie - 2cm new snow, 369cm base, 100% open
Kicking Horse - 7cm new snow, 185cm base, 105/106 runs open
Kimberley - 6cm new snow, 150cm base, 6/7 lifts and all runs open
Mt. Washington - 4cm new snow, 459cm base, 100% open
Panorama - 2cm new snow, 85-134cm base, 100% open, snowboard park and 1/2 pipe now open
Powder King - 2cm new snow, 238-255cm base
Powder Springs - 6cm new snow, 116cm base
Red Mtn - 6cm new snow, 298cm base, all lifts open
Silver Star - 3cm new snow, 215cm base, 100% open
Sun Peaks - 3cm new snow, 173cm base, 11/12 lifts and all runs open
Whistler/Blackcomb - no new snow, 298cm base, whistler 1/2 pipe closed, Mar 4-12 Women's Week
Whitewater - 6cm new snow, 340cm base, 3 lifts and all runs open

USA

Big Mtn - 8cm new snow, 115-331cm base, 8 lifts and 89 runs open
Big Sky - 5cm new snow, 62-92cm base, 100% open
Crystal Mtn - just named #1 resort in midwest!, 63 cm base, 100% open
49 Degrees - no new snow, 72-152cm base, season pass sale starts March
Great Divide Ski Area - 2.5cm new snow, 30-60cm base, 100% open
Lookout Pass - 18cm new snow, 235cm base, 100% open
Mt. Spokane - 20cm new snow, 210cm base, 4 lifts and 44 runs open
Schweitzer Mtn - 5cm new snow, 245cm base, 6 lifts and all runs open
Silver Mtn - 20cm new snow, 210-303cm base, 6 lifts and 67 runs open, night skiing closed for season
Sun Valley - no new snow, 138cm base, 100% open, Mar 6-11 J2 Nationals



Snow Valley competitors prove they're air-heads

SHEENA ROSSITER / sheena@vuwweekly.com

The buzzword at Snow Valley on Mar 3 was "stoked"—it described not only the massive amount of snow Edmonton had just received but also the feelings of eager competitors in the fifth annual Big Air Competition.

"I'm really happy to be part of the competition," said snowboarder Jeff Willard, 22, a Snow Valley staff member and first-time big-air competitor. "Usually I'm watching the chaos take place."

The jam format competition—the competitors could take as many jumps as possible during the allotted time—hosted over 50 skiers and snowboarders ranging in age from eight to 27, from all levels of experience.

Despite the event's competitive nature, the tight-knit Snow Valley regulars were supportive of one another, turning the competition into more of a social outing and friendly talent showcase.

Patrick Sloan said he'd been freestyleing for three years—despite only being 15 years old—thanks to a pal's encouragement. "My friend



Davis is a tiny guy who isn't scared to do anything. He constantly pushes me to try more," Sloan said.

Indeed, Davis Wiber proved his fearlessness by taking the best trick in the under-15 snowboard category.

Ultimately, in the over-15 category, it was the man in the one-piece snowsuit (dubbed the "one-piece wonder" by the crowd), Scott Schneider, who won honours for best snowboarder.

Cole Middleton took the under-15 category, while Rebecca Russell and Jason Sommerfeldt also put out solid performances, taking best female and best style, respectively.

Martin Offermann won best skier and best trick in the under-15 category, and Ryan Sanborn was the best skier in the over-15.

Kevin Buck (skiing) and Nathan Syska (snowboard) took best-trick honours in the over-15 category. ▼

Out of the box? That means you lose (and bruise)

HART GOLBECK / hart@vuwweekly.com

This weekend, Lake Louise is hosting the fifth annual Cardboard Box Downhill Derby.

The only items that can be used are cardboard, string, tape and glue. The idea, first borrowed from Louise's sister resort in Fernie, has taken off in recent years.

Prizes are awarded for everything



including originality, style and speed. If you are heading up and don't plan on entering, at least drop by for a look.

The event is somewhat dangerous, hence the mandatory helmet rule. ▼

Skiing and pastry combined

CONTINUED FROM PREVIOUS PAGE

trails, so we were pretty sure we wouldn't end up stranded. In fact, we skied as far as 50 Street on plenty of good track.

As we went along, I tried to apply some of the things I learned from my lesson at Snow Valley earlier in the season and it worked, helping me pick up speed.

As expected, the snow was thin in spots, but with a few more days and a few more centimetres, the trails will be in fine form. Even though I can't find any evidence that my employer is required to give me a day off to celebrate the arrival of snow, daylight lasts until around 6:30 pm at this time of year and Gold Bar Park's lit trails offer the opportunity to get outside later in the day.

Kinsmen Park and Victoria Golf Course were the first of the city spots to welcome the skinny skiers. With packed trails to start, Hawrelak Park, Riverside Golf Course and Capilano are now available as well. If the snow sticks piles up a bit more, groomed tracks will likely be set at the city-run areas too.

If you're looking to connect with fellow cross-country skiers, the last big event takes place on Sunday, Mar 19 at the Strathcona Wilderness Centre.

Their annual Great Pastry Caper runs from 1 pm to 4 pm and sets skiers on a nordic adventure punctuated by stops at decorated pastry stations. The event needs the snow to hold still for a while and let's hope it does.

Move over, biathlon! Eating pastries while skiing might be the perfect sport for me. ▼



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THEATRE

How, indeed, were Hitler and Mussolini in bed?

PAUL MATWYCHUK / paul@vueweekly.com

Summit Conference begins with Adolf Hitler's mistress Eva Braun (Melissa Hande) awaiting a visit from Benito Mussolini's mistress, Clara Petacci (Davina Stewart).

"Fetch those cushions!" she orders the soldier attending her, and he returns a few moments later with the objects she's asked for: a pair of homemade throw pillows with swastikas boldly emblazoned upon them—her present to the Führer for his birthday.

That horrifyingly quaint touch of Nazi domesticity sets the tone for much of Robert David MacDonald's provocative, somewhat baffling play, in which the social pleasantries, stylish clothes and sophisticated veneer of its two heroines barely mask the decadent soul sickness lurking underneath their skins.

"What kind of a woman would fall in love with a fascist dictator?" we ask, and MacDonald gives us two contrasting answers.

On the one hand, there's the neurotic Eva, whom Hitler has always kept hidden from the public but who nevertheless clings desperately to the dream of one day becoming his wife, the First Lady of Germany.

On the other, there's the chic, confident Clara, who has genuine affection for Mussolini but happily embraces her role as "Duce's whore"—a modern-day courtesan in Ferragamo heels. (Stewart embodies the role expertly, right down to the tips of her red-painted toenails.)

IT'S FASCINATING TO imagine what life must have been like for these two women—to be so close to these two powerful men but at the same time to



REVUE

TO MAR 12 (8 PM)

SUMMIT CONFERENCE

DIRECTED BY TREVOR SCHMIDT

WRITTEN BY ROBERT DAVID MACDONALD

STARRING MELISSA HANDE, DAVINA STEWART, MARK JENKINS

THE THIRD SPACE (11516 - 103 STREET), \$15 - \$18

be so powerless themselves. What were Hitler and Mussolini like in bed? And what light did their sexual habits shed on their political decisions and their pet obsessions?

But disappointingly, MacDonald seems to lose interest in Eva and

Clara as specific, realistic, human characters fairly quickly and instead uses them more as mouthpieces for his big ideas about sexuality, identity, war and politics.

(The play recalls Northern Light Theatre's production last season of *The Beard*, which employed Billy the Kid and Jean Harlow more as metaphors for certain male and female traits than as literal historical characters.)

Sometimes, MacDonald has Eva and Clara talk as if they literally are Hitler and Mussolini; the first act ends with the two women kissing while still

addressing each other as men. Much of the second act consists of Eva and Clara playing stylized power games with the young soldier (Mark Jenkins) standing guard outside their room—sometimes seducing him and sometimes accusing him of being a Jew

And as if that weren't enough, director Trevor Schmidt piles on a few deliberately anachronistic, anti-realistic touches of his own invention

Clara makes her first entrance like a runway model, strutting into the room to the accompaniment of thumping dance music. Eva and Clara entertain the soldier with a campy, lip-synched

rendition of a cabaret song called "I Were a Man." Elsewhere, Eva grabs a microphone and briefly morphs into a daytime talkshow host, complete with canned applause from an invisible studio audience

And a moment in MacDonald's script in which Eva slips her hand down the soldier's trousers is expanded into a long, steamy, choreographed three-way grope session during which Eva and Clara painstakingly strip the soldier down to his underwear

Some of Schmidt's touches work wonderfully: I particularly admired the scene at the top of the play where Eva stands alone in her room, doing nothing but anxiously smoking a cigarette. Without saying a single word, Hande's subtle performance conveys Eva's loneliness and deep unhappiness so vividly that the stacy monologue MacDonald gives her a few minutes later seems completely redundant

And Schmidt's set—a black room swathed in velvet and leather in deep Nazi shades of red, black and white—is one of the most striking designs of the season

But while it may be very "theatrical," all this role-playing and gender-reversing and status-switching begins to seem random, arbitrary and ultimately alienating. Sure, *Summit Conference* is "about" power and sex and fascism, but try and explain the play more specifically than that and you won't get far

I realize MacDonald's script isn't meant to be approached on a literal-minded, "Here's the moral of the story" level ("Let them find their own answers," the soldier says—and I admire that stance. I just wish MacDonald had at least clearly stated his questions. ▽

Boring desk-job man joins his mom's pirate clan

DAVID BERRY / david@vueweekly.com

There's something inherently likeable about a person who gets involved with children's theatre.

Yes, of course, art is all about plumbing the depths of the human experience for unmitigated truth in an unknowable, subjective world. But damn it, it's one of humanity's redeeming traits that there are people with rent money to make and bottles of wine to drink who are still willing to put on big hats and bang against trash cans for 40 minutes just so a seven-year-old can laugh at the theatre once in a while.

By those standards, Citadel artistic

PREVIEW

MAR 7 - 19

THE MAN WHOSE MOTHER WAS A PIRATE

DIRECTED BY TRACY CARROLL

ADAPTED BY PAULA WANG

STARRING KEVIN COREY, GLENN NELSON, STEPHANIE WOLFE

RICE THEATRE, THE CITADEL, \$15 - \$20

associate Tracy Carroll is probably one of Edmonton's most likeable people. Working in the ATCO Gas KidsPlay series for a few years now (she directed last year's charming *A Giraffe in Paris*), Carroll is someone who appreciates young innocence, and who knows what it can bring to the stage.

"You can really do almost anything with youth theatre," Carroll says with an audible smile. "Sometimes it's nice to be naturalistic, but, you know, sometimes it's a lot of fun not to be."

"Kids will really just go with you wherever you want to take them: if you tell them a pot is home plate and a broom is a baseball bat, they're right there along with you. Most of the time, adults just aren't in that world."

Her latest childlike endeavour is *The Man Whose Mother Was A Pirate*, adapted from the book of the same name by award-winning Toronto playwright Paula Wang.

IT'S THE STORY of Sam (Kevin Corey),

a brown-suit-and-brown-shoe-wearing numbers man living under constant threat of losing his job to a computer. But one day Sam's expirate mother (Stephanie Wolfe) decides it's time for her to sail the seas once again, and Sam sets along with her to find the one thing missing from his life: adventure.

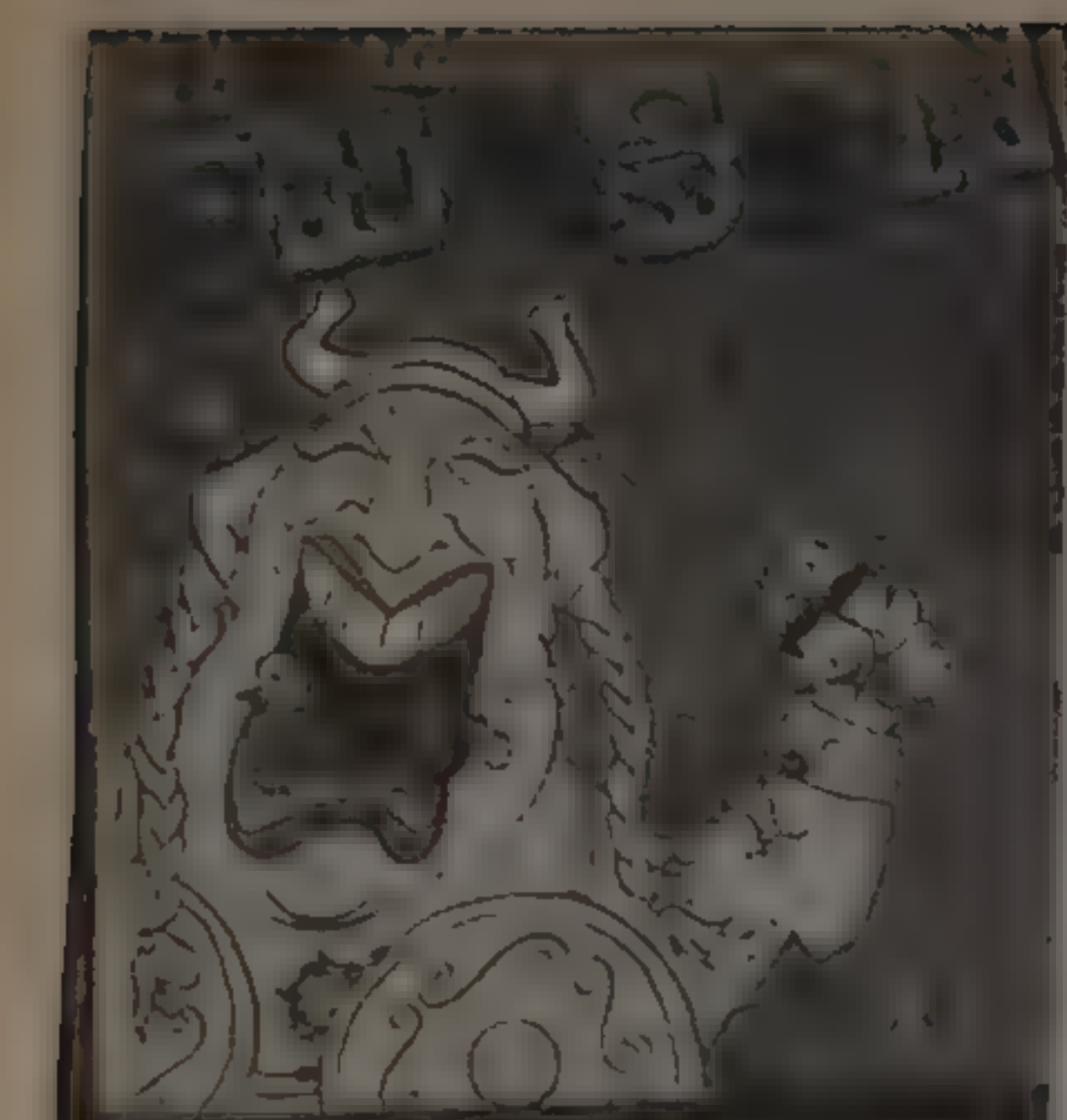
For Carroll, one of the best parts about the play is that while there is something to be learned from Sam's journey, in the end this is a play for children that's more concerned with letting them have a little fun than it is about being an after-school special

"I really like the fact that we're not sitting them down and saying, 'You're

going to learn this,'" she explains. "A lot of parents and teachers get kind of nervous, like, 'What are we teaching them?!' but I think it's nice to just have the kids come and enjoy an afternoon at the theatre, and have fun, and maybe learn something too"

Of course, it's not just the kids who will be learning something from it, according to Carroll

"It's a play that's about getting out of your box, dreaming a little, and also about finding again all those things that make you want to have an adventure," she says. "I think there are a lot of people who are stuck in cubicles these days who probably wish they could be pirates." ▽



CHECK OUT THE MOST COMPREHENSIVE LISTING OF WHAT IS GOING ON IN THE EDMONTON ARTS SCENE AT VUEWEEKLY.COM

Molt strives to deplume ballet's swan-princess ideal

IN NEW SOLO SHOW, CORI CAULFIELD DOESN'T NEED NO STINKIN' MEN TO HOIST HER GRACEFULLY

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

Life as a swan princess can't be easy. Gliding birdlike on pointe across a stage towards her handsome prince, she performs multiple pirouettes, the entire weight of her body balanced over a mere 20 square centimetres at the tip of one shoe.

Although a ballerina creates an ethereal illusion, the look is the product of years of intense physical training in the art of appearing fragile, weightless, and exquisitely beautiful. But her finely tuned physique and unattainable fairy-tale existence charms and delights her audience.

As for her handsome prince, his life can't be easy either. He'll sweep her off her feet, literally, furthering the illusion of the ethereal princess. He accomplishes this with no apparent effort, gracefully hoisting her above him to be worshipped by her adoring fans, who all but ignore him.

Topping it all off, his face is often hidden behind her stiff white tutu while she floats above him. If he's lucky, there's no need to grimace in

PREVIEW FRI & SAT, MAR 10 & 11 (8 PM)
MOLT
CHOREOGRAPHED AND PERFORMED BY
CORI CAULFIELD
TRANSALTA ARTS BARN (10330 - 84 AVENUE),
\$15 - \$25

agony behind the tutu—she's a tiny, featherweight princess whom he can lift easily.

And Tchaikovsky's musical score is all it takes to complete the spell cast on an enchanted audience.

BUT WOULD-BE ballerina-turned-warrior-princess Cori Caulfield charges onstage to the raging sounds of Wagner's *Ride of the Valkyries*.

And at 6'2", Caulfield never had a future as a fragile fairy-tale princess. Although she could float birdlike above her handsome prince, it would be from independently acquired heights; even before rising on pointe, she'd tower over her hero.

In rebuttal, Caulfield brings her solo work *Molt* to Edmonton this week-



end (Mar 10 & 11), using iconic music from traditional ballets to propel her through adventures in an enchanted forest projected onto a floating screen.

It's satirical revenge against the ballet world that portrays women as unearth-

ly, helpless and desperate for men.

"That doesn't mean I come from a place of hating the ballet or men," she says. "I love and adore the ballet ... it's my favourite art form. And I'm not a man-hating feminist—I love men!"

Caulfield was 15 years old when she realized there was little likelihood of having her tall frame lifted into the clouds by a man who was several inches shorter than her.

"The ballerina is supposed to be tiny, fragile and birdlike," Caulfield says. "She's always under the man's control, or being saved by him ... I was more suited to a Wagnerian battle helmet and armoured breastplate."

As a child, however, Caulfield truly believed in the fairy-tale fantasy. It was a real world that she took quite seriously—it was her complete future.

In *Molt*, Caulfield explores traditional ballet's world of pointe shoes, tutus, and the idealization of adolescent girls, like the Baby Ballerinas of the Ballets Russes who danced professionally at 14, touring worldwide in the early 20th century.

Just as adolescent girls are really quite awkward and clumsy, Caulfield in pointe shoes becomes a gangly baby bird, symbolizing the adolescent girls idealized in our society.

And she points to the fact that girls and women are often referred to as birds or chicks by using a beautiful, unattainable ostrich feather as a prop. The feather also represents the fantasy of the ethereal, unrealistic swan princess.

To complete the costume, Caulfield wears a "one-one," not a tutu.

"It's a sheet of inflexible material, a circular disc worn around the hips, with an outer edge like a saw-blade."

Fortunately nobody gets hurt in this one-hour solo performance. After all, a warrior princess doesn't need a handsome prince to dance with. She can rise above all that. ▽

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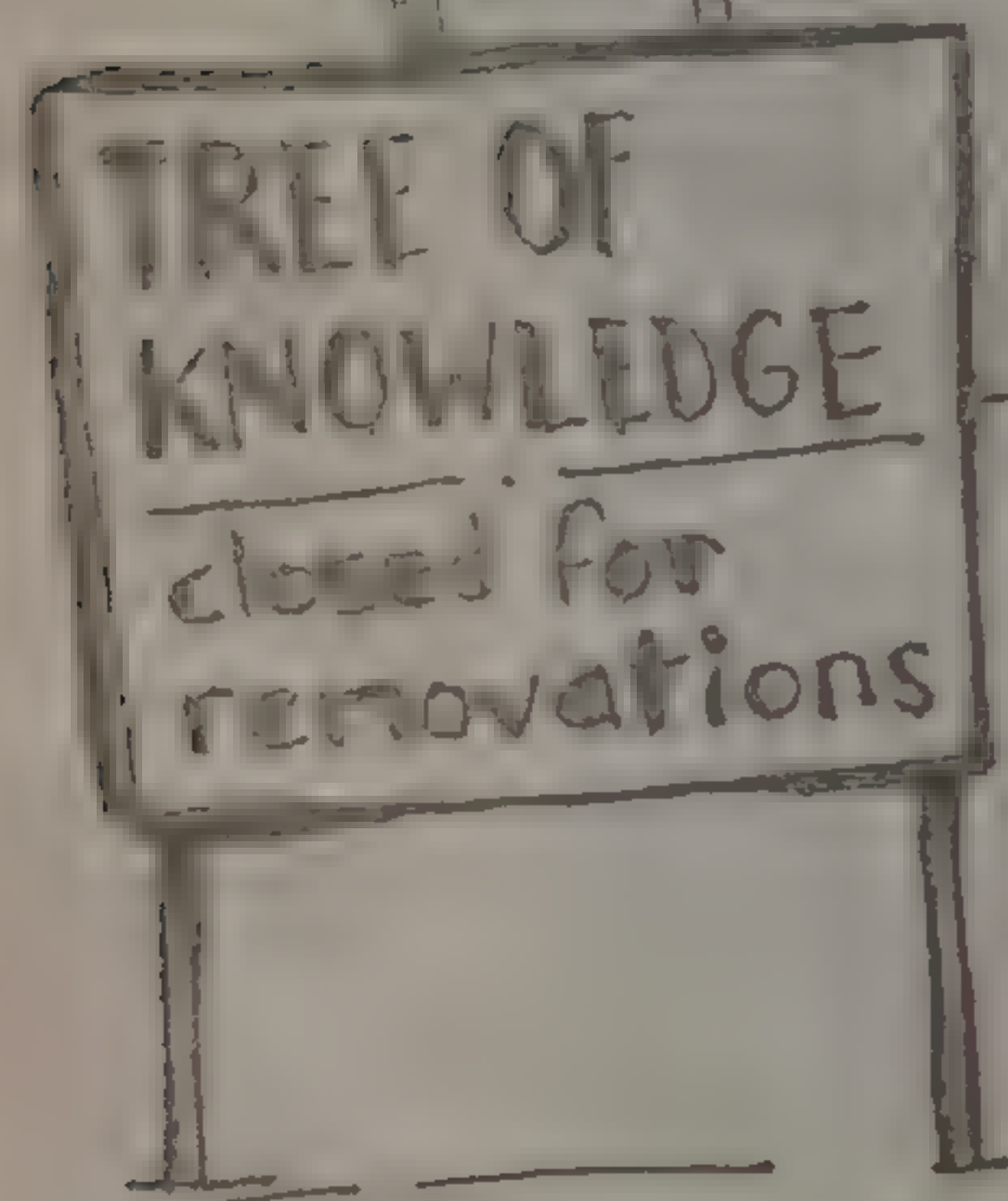
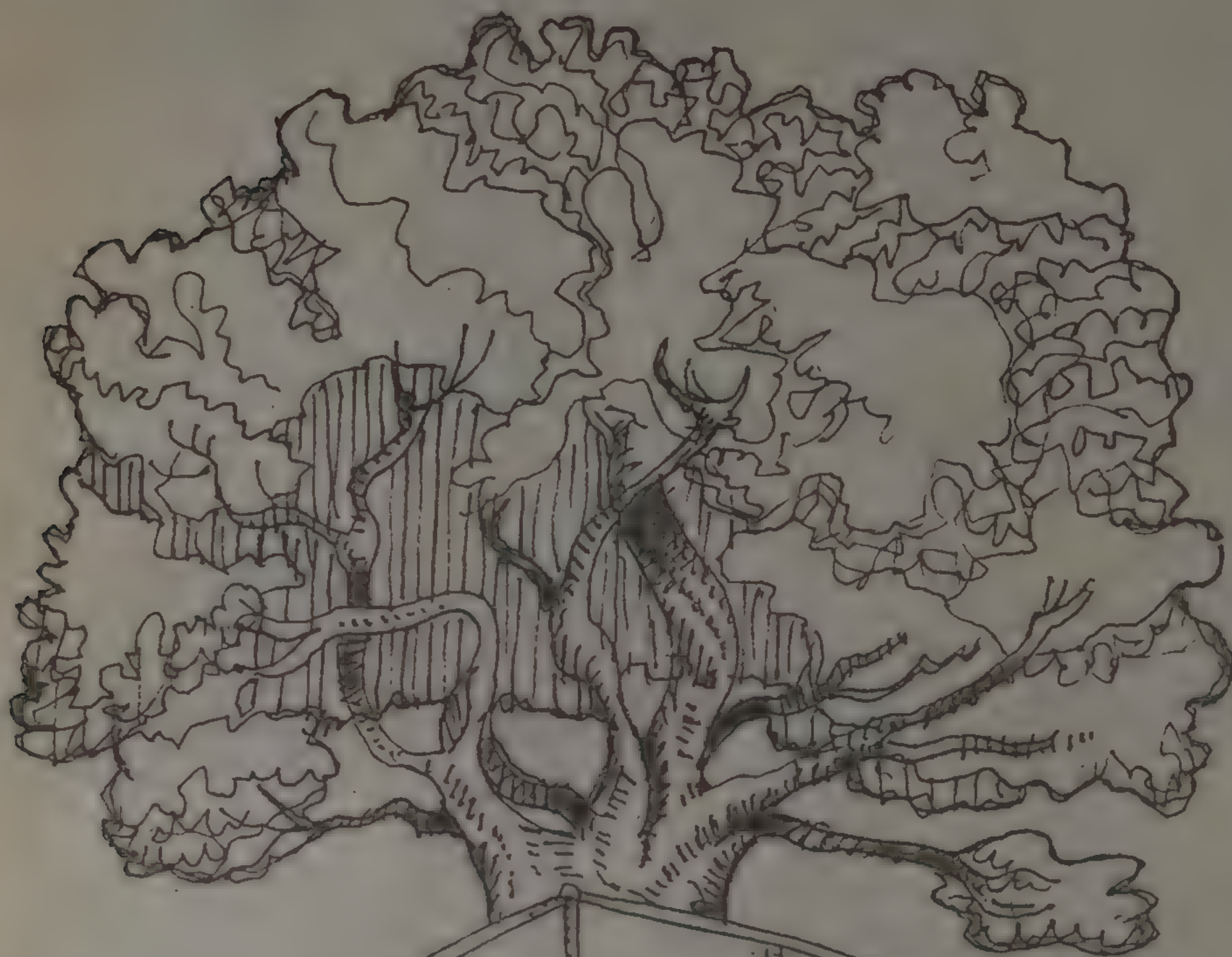


VUE
WEEKLY

EDUCATION 2006

Province's education review still not in, but issues aren't going anywhere

SMALLER CLASSROOM SIZES AND RELIEF FROM HIGH TUITION FEES STILL TOP LOBBYISTS' WISH LISTS



CHLOÉ FEDIO / chloe@vuwweekly.com

Although the costs of postsecondary education are continually on the rise, the need for training beyond high school is becoming increasingly important in Canadian society.

In light of this, the government of Alberta has brought education to the forefront of provincial affairs. Last year, legislators undertook the challenge of a postsecondary review, the results of which students and education stakeholders are waiting anxiously to hear.

Jen Smith, Chair of the Canadian Association of University Students (CAUS) is particularly concerned with Premier Ralph Klein's promise for a new tuition policy. Under the current policy, institutions can form up to 30 per cent of their operating budget from tuition fees.

"Klein promised to make Alberta have the most affordable postsecondary education system in Canada," Smith says. "He has yet to deliver on that promise. Hopefully, we will see a new policy in place by Sep 2006."

THIS YEAR, THE U OF A raised its tuition by 6.4 per cent—approximately \$300 for a full-time student—the 25th year in a row that tuition has climbed.

However, students won't be facing an increase in fees due to the government's announcement that the tuition rebate instituted last year will be

LEARN | TUITION

extended for a second year.

The rebate will be paid directly to institutions, leaving students to pay the same rate as the 2004/05 academic year, but University of Alberta provost Carl Amrhein explains that if the government doesn't commit to another rebate next year, students will be faced with a triple bump in fees—suddenly facing the impact of the cumulative increase since 2004 all at once.

"Our request to government is that they simply decide what they're going to do with this year and next year's tuition," Amrhein says. "Not make it one year at a time, but actually adjust the budgets and put it into the permanent operating funds so that we can reset the tuition levels so that there is no bump for the students."

DESPITE THE CONCERNS, Dave Hancock, the provincial minister of advanced education, affirms that a new tuition policy will be available for discussion in early spring and that the changes will be in place by the fall.

"I think it's fair to say that we're very conscious of the fact that we won't have done anything useful if all that happens is next year students get a triple increase," Hancock says.

Last year, Hancock's suggestion that the province might cover the first two years of a student's tuition garnered quite a bit of media attention and emphasized the notion that education is a public good. But the probability of that proposal coming to fruition is slim.

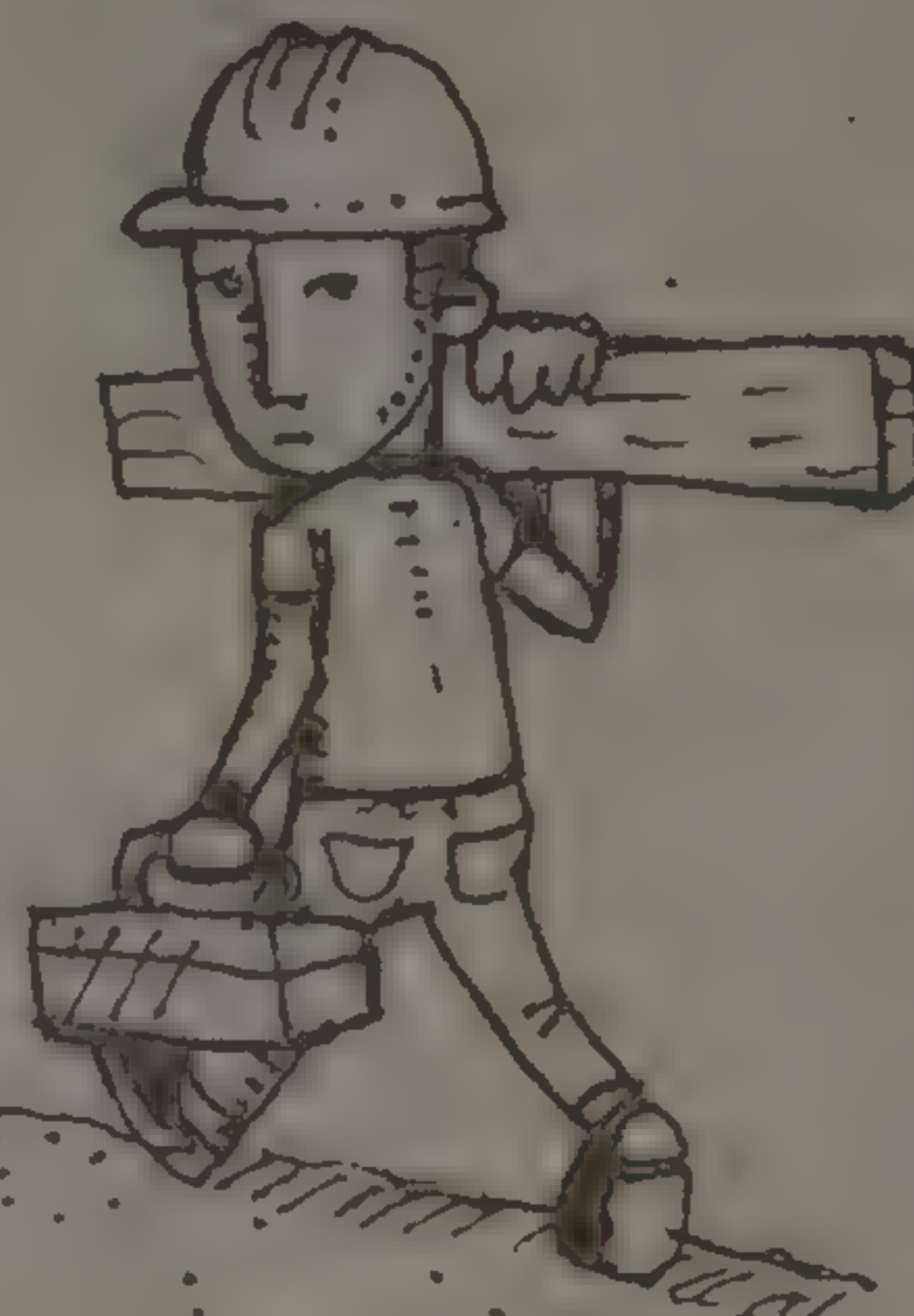
"It's not a practical idea, at least in the short term," Hancock says, adding he originally brought up the idea to broaden the discussion about the creation of a new tuition policy.

"I don't think zero tuition works," Amrhein says. "The systems in the world that have zero tuition are not the best systems. I think it's important that it be a shared responsibility."

AS FOR A NEW TUITION policy, Smith said the main focus should be reducing student debt, so graduates can enter the workforce without a substantial burden.

"Ideally, we'd like to see a reduction in student-debt levels," the CAUS's Smith says. "And tuition is one of the most significant costs that the government has the power to directly influence."

"We think that tuition levels should



CONTINUES ON PAGE 31

think Today

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Three tuition raises at once?

CONTINUED FROM PAGE 28

be predictable," she continues. "And we believe quite firmly that the level of tuition should be determined by the ability of students to pay without having to resort to loans at the time when they're currently students."

For example, students should be able to save up enough money during the summer without having to balance a job and class work during the academic year.

Aside from more affordable tuition, scholarships are another means to reduce debt, but Smith points out that they're generally merit-based and not distributed by financial need.

"In some cases," Smith explains, "scholarships will be going to students who don't need the financial support as much as other students who might be getting better marks if they didn't have to work in part time jobs instead of going to school."

Though the provincial government already offers a number of scholarships, a new one was established late in 2005, encompassing a broader, national scope.

The Alberta Centennial Scholarship was created by a one-time \$20 million endowment that will see 25 students in every province and territory receive \$2005 in celebration of Alberta's hundredth birthday.

"That definitely came as a surprise," Smith says. "Hopefully, if the Government of Alberta has enough money to fund the education of students who aren't from Alberta and aren't going to school in Alberta, this is a sign that it has lots of money saved up to adequately fund the education of its own citizens."

AS A RESULT OF LAST YEAR'S surpluses, the government was able to create the Access to the Future Fund, currently at \$750 million but projected to reach \$3 billion by 2008. The fund is meant to "launch new and innovative post-secondary initiatives," and the hope is that lower tuition will be a priority.

Still, Amrhein says that the reforms for a more affordable tuition policy shouldn't come at the expense of new spaces.

SMITH AND AMRHEIN both point to increasing classroom sizes as an issue that also needs to be dealt with immediately.

"I think over the past years, we've seen the student-to-faculty ratio increasing," Smith says. "Even while tuition increases have been soaring up way past inflation, instead of seeing a parallel increase in quality, we're actually seeing a decrease in quality."

Amrhein suggests that the student-to-faculty ratio should be 15:1.

"That's ambitious," Hancock says of the figure. "And that's one of the measures that some people would use in terms of quality."

"But I think that we need to look at a broader context of how education is made available to people," he adds, pointing to online learning institutions like Athabasca University that measures quality in a different way.

"Certainly in the traditional university context, those ratios become important," Hancock says. "We have to look at how we can deal with them, but I'm not stuck on the ratio as being a good measure of the quality of education or the most appropriate measure."

The Alberta government has, however, promised 15 000 new spaces in postsecondary education over the next three years—7 000 of which, Hancock explains, have already been created.

In the past year, colleges in the province have been expanding their mandates to include degree-granting status, including MacEwan and, more recently, Olds College.

"The University of Alberta has done an incredible job of partnering with virtually every college in the province now," Hancock says, "and working with them to see how they can extend their programs through those colleges."

BUT AMRHEIN IS not convinced that this is increasing access.

"They're tiny numbers," he says. "The numbers are not increasing the size of the system, keeping in mind that the population of Alberta is increasing dramatically. Our concern is that it doesn't matter where you put this capacity, we don't have enough capacity to fit the demands, and it's not increasing rapidly enough."

Amrhein conceded that expanding the mandate of colleges is ultimately up to the government, but worried that if quality is not up to par, it will affect the perception of a degree in Alberta.

"Scholarships will be going to students who don't need the financial support as much as other students who might be getting better marks if they didn't have to work."

Hancock, however, seemed confident that this would not be the case.

"I'm satisfied that we'll have the quality of program for students that will make sense, that will be an appropriate educational experience and will get an appropriate credential," Hancock says, pointing to the Alberta Quality Council that oversees the status-change for colleges across the province.

But given the difference between colleges and universities, Smith is worried that by extending the responsibility to grant degrees to colleges, the quality won't match up.

"CAUS has a policy against giving degree-granting power to colleges on the basis that they're fundamentally different from universities," Smith explains. "We believe that the quality and purpose of a university education depend on certain mandated structures and provisions that are unique to universities."

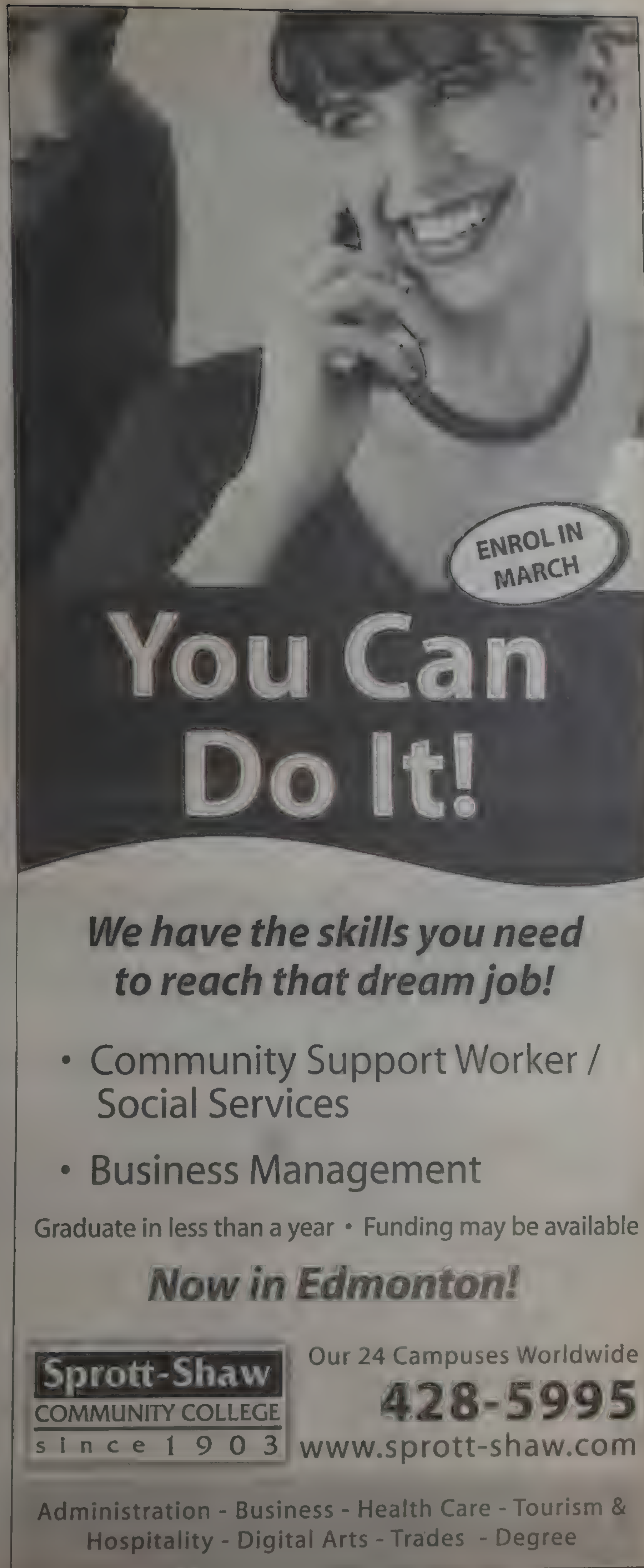
THE POST-SECONDARY REVIEW began in Jan 2005 and hit its midpoint last November at A Learning Alberta, a forum where almost 250 education leaders gathered to discuss the future of advanced learning.

"I thought that it was a good start for public discourse, but I'm disappointed that we haven't seen more public consultation following up after that," Smith says. "The conference itself was pretty short so we only had so much time to get input on all of the issues."

The length of the process is a growing frustration for students, as well, who are hoping the rhetoric turns into results.

Amrhein echoed this frustration, pointing to Alberta's unbudgeted surpluses as an opportunity for the government to redefine the role of postsecondary education in the province.

"I hope we find a way to work with government to find the grand scheme," Amrhein said. "There's a lot of discussions underway—it's confusing—and I hope within the next six months it all gets sorted out, because time is marching by and time is opportunity." ▼



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Freight-al attraction—how to become a king (or queen) of the road

CHRISTOPHER THRALL / christopher@vancouverweekly.com

A big rig, 18 wheels and a single sunburned arm: the romance of the open road is ingrained in our culture.

Not tied to the nine to five, truck drivers criss-cross North America. They witness sights most of us will never see and places we have never even heard of. And at the end of the day, they crash out in the back of the cab and hit the road again with the dawn.

And while the job may seem straightforward, even truckers need an education. In 1979, Ken Cameron Sr. parked his own truck and started teaching others how to drive. His school, Cameron Drive Education, is now turning out over 1,000 truckers per year, and they simply can't meet the demand.

Students come from all ages and all walks of life, and there has been a sharp increase in the number of women in the past few years. The majority of students are still males, aged 18 to 40, but the semi-retired, couples and terminated professionals are filling classrooms and truck cabs across the country.

"There has never been such a

LEARN TRUCKIN'

demand for drivers," Cameron says. "I get calls every day."

LOCAL COURIERS MAKE less money but go home every night. They can walk out of the program and make \$16 to \$18 an hour. In northern Alberta, offroad truckers can make up to \$30 an hour, and long-haul drivers with some experience and a good attitude can make upwards of \$70,000 a year.

"Ability and common sense make a good trucker," Cameron says. The courses teach enough ability to get drivers through the first couple of years, until they can start relying on experience.

"But if you don't have the confidence," he warns, "you shouldn't be on the road."

Cameron Driver Education teaches the basic skills for Class 1 (tractor trailer) and Class 3 (single unit, like a delivery truck) licenses in programs that last up to six weeks. The full course can cost up to \$5,620, including a medical exam and road test required

by the province. Grants and loans are available to help with tuition.

Forty hours in the classroom learning air brakes, defensive driving and log book procedures are enhanced by 36 hours of basic truck instruction—how to shift, how to back up. Finally,

80 hours of one-on-one, practical trucking teaches advanced skills such as variable surfaces and hills, plus the inspection and routine maintenance of the rig.

A preliminary two-hour evaluation assesses the student's skill level: farm

kids raised around heavy machinery can complete the training in far less than six weeks.

"We provide a license to learn," explains Cameron. "A driver never

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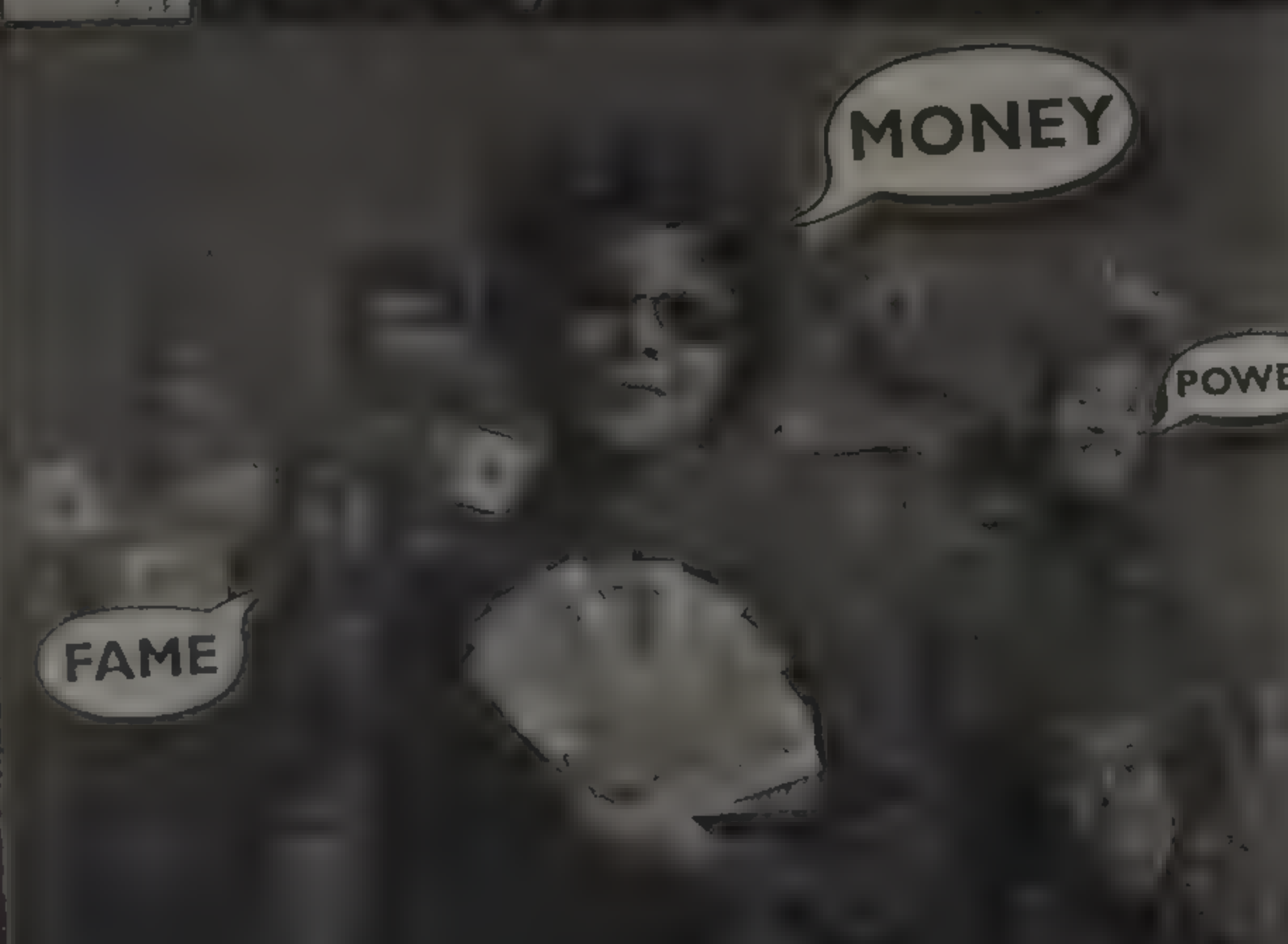
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WHEN IT'S DONE RIGHT, however, trucking can be that romantic ideal.

"Early in the morning, when there's nobody else on the road and the mist is rising, it can be really beautiful," says Cameron.

While it's hard on a family to have their driver on the road six days a week, for the person who meets deadlines, it can be a rewarding profession. Bills are covered and the highway's allure far surpasses a cubicle, food services or retail sales.

In response to important questions about amphetamines, piss bottle tosses and truck-stop hookers, Cameron laughs.

Things are getting better all the time, he says. Companies are policing their drivers more carefully for burnout, double-entry log books and drugs. The police are watching the roads more carefully for erratic driving. An industry full of solitary, deadline-driven individuals is never going to be squeaky clean, but truck driving is getting both safer and more accessible. ▽

Double-clutching for dummies

"I'm told you're gonna be driving today," he said with a sadistic grin. I nodded nervously. Ken Cameron Jr waited for me to close the door. What had I done?

The cab's interior was about the size of a Terwillegar walk-in closet. Bunk beds hugged the wall behind me. Cubbies for electronics split the space between the bunks and driving area, storage bins soared overhead and a narrow bar-fridge squatted behind the driver's seat. The cab was designed to cram creature comforts into the smallest possible space, and it worked.

The reality of living in a truck battled with the dream of life on the boundless road. Ken fired up the truck and started talking, however: I stopped paying attention to anything else. The thought of actually driving this monster honed my attention to a razor's edge.

The air suspension ride floated us along, but still transferred every bump

from the road below. An expert driver can read the road with his ass. I was clueless about the expanse of buttons, switches and gauges on the dash, but I was pretty sure Ken could launch the shuttle from here.

The standard H plus two reverse gears was an easy concept, and the gear shift's front-mounted butterfly switch shazams the first four gears into the second four gears. A side-mounted thumb switch splits each gear in two for precise torque control. I learned 18 gears in two minutes and was feeling pretty cocky.

Ken asked if I drove standard and I nodded.

"It's similar," Ken said, "except for the double-clutch." The what?

On the way up, I had to clutch the truck into neutral, release and clutch again into the next gear. Easy enough.

On the way down, however, it's a whole different ball game. Because the

lower gear is traveling 300rpm faster than the higher one, I had to rev up to compensate before I could shift down.

If I shifted out of fourth at 1 000 rpm, not only did I have to double-clutch my way to third, I also had to rev up to 1 300 in neutral before I could complete the shift. Try doing math while you're drifting, white-knuckled, towards a yield sign. It sucks.

"There are no dumb truck drivers," Ken grinned and I nodded. I was dazzled at the sheer amount of stuff I had to

keep in mind. Thankfully, Ken talked me through and I followed his instructions mechanically. I even shifted a few times on my own.

I'm just grateful he didn't actually have a trailer hooked up.

I was beaming when I returned. I drove a rig!

Cameron Driver Education occasionally offers a "Gift of Adventure": \$79 lets someone drive a truck for a couple of hours. I think I just filled my Christmas gift list. ▽



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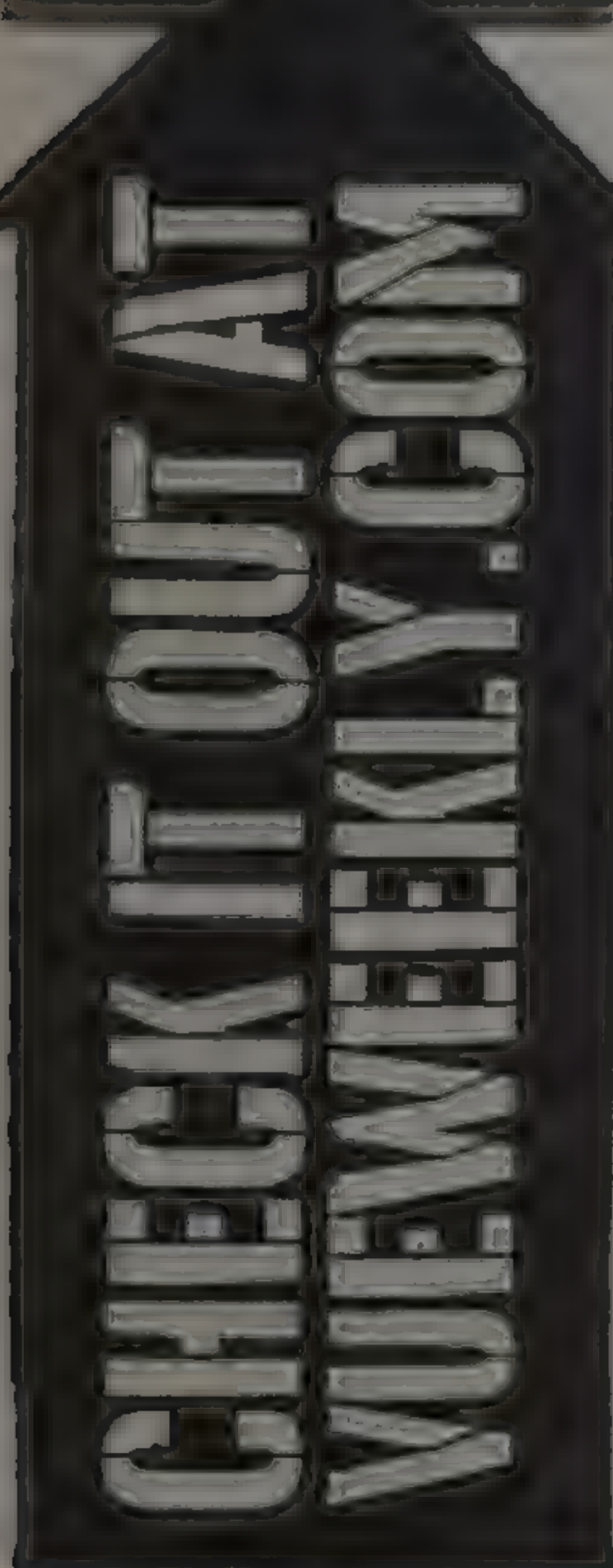
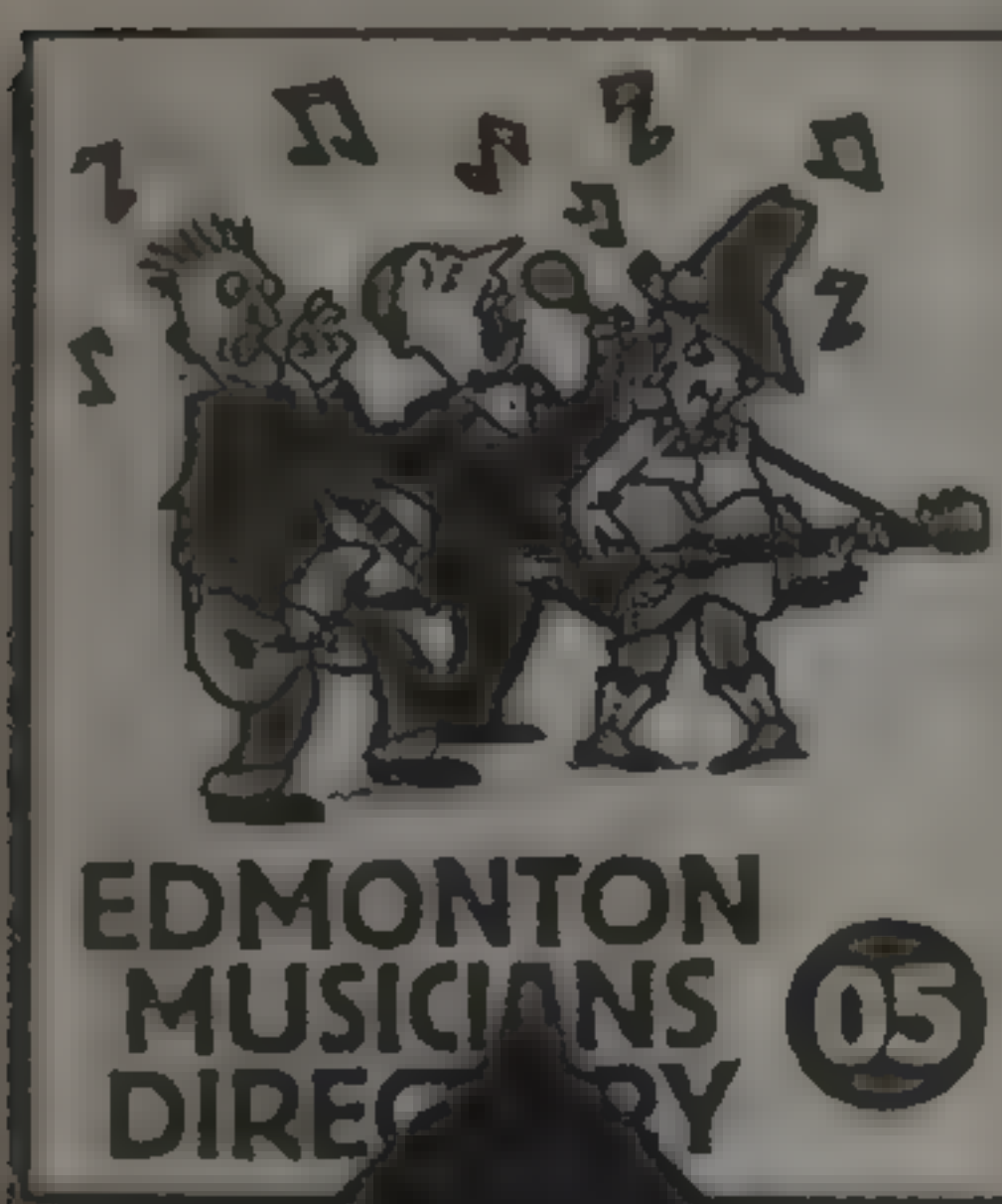
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Years of training and low pay, but social work is rewarding for those with heart

TYLER MORENCY / tyler@vuweekly.com

SAV COUNSELLING

Students thinking of a career devoted to community service need to plan their education carefully. Helping those who can't help themselves is difficult work. People who don't have the proper training and skills in dealing with society's marginalized won't last.

"You can get chewed up so fast. Even people with experience can get chewed up," Thai Hoang says.

Hoang works as a front-line counselor for the Edmonton John Howard Society. She specializes in helping youth get off the street, away from substance abuse and prostitution into a safe place to live.

Several four-year degrees offered in Edmonton promise the training needed to stresses of community work. MacEwan offers a bachelor of child and youth care work, which prepares students for at risk youth and families. The University of Calgary offers a bachelor of social work through a satellite campus.

In the end, the two degrees may yield similar jobs for graduates but they are very different kinds of education.

"I think there is a significant differ-

ence between a social work degree and a degree in child and youth care," says Gayla Rogers, dean of the faculty of Social Work at the University of Calgary.

Rogers says that graduates from both programs could find themselves in similar jobs but that a degree in social work offers a broader range of job possibilities rather than child and youth care alone.

"There's a big difference between being a profession that's regulated with national standards for the education and being a degree with a name," Rogers says.

The U of C offers the only social-work degree in the province at a number of satellite campuses around Alberta, including Edmonton. Students can transfer from provincial colleges with any diploma after two years and receive full credit towards a social work degree.

"Social work is a profession. So the degree you get is a professional qualification," Rogers says.



LOUISE BUREAU, chair of the Bachelor of Child and Youth Care at MacEwan College agrees there are differences between the two programs.

Bureau says MacEwan's program prepares students for front-line care of youth who are at risk.

"It's a very practiced-based degree," she says.

Graduates will be eligible to work in a wide range of social services. Bureau says graduates have begun working at the Yellowhead Youth Centre and Catholic Social Services.

"We are finding already that our graduates are snapped up for supervisory positions where they create new directions in the programming," Bureau says.

Until recently, untrained people staffed the community service sector.

"It was basically maintenance with these troubled youth," Bureau says. "This is certainly an evolving vocational path."

"We focus on building a therapeutic relationship with the youth and their family. That becomes the base for change in their lives."

The advantages for the clients involved with these services are a more relationship-based therapy, says Bureau.

"The social-work role is more case planning, advocacy and placement," Bureau says. "A child and youth care worker's role facilitates that once that's all happened, in terms of support and treatment and all of those things."

"We're trained to support development in all aspects of their life."

AN IMPORTANT PART of counselling youth is allowing them to feel comfortable in the situation. Bureau says the program teaches students to practice "life-space counselling," which is aimed at helping a youth while inside a car or on a walk rather than in an office.

The intense, face-to-face work drains a lot out of a person.

Bureau says the program teaches students how to decompress and relax after a troubling day at the office.

"We call it caring for the caregiver. We help the students find what works for them," she says.

It can be meditation or an exercise routine says Bureau.

"Everybody is different but you have to find something that's very powerful for you," Bureau says. "Otherwise people burn out."

Bureau, a certified child and youth worker, practices tai chi to deal with stress.

Christine Pope, a graduate of the child and youth care program works at Catholic Social Services as a placement advisor, helping children having

trouble at home or foster care find a safe, stable place to live. The trouble could include domestic violence or caregivers who have substance-abuse problems.

"The people coming into this field after going through the [child and youth care] program are far more qualified than they were before," Pope says.

"I don't get any impression that the general public really understands how rampant some of the problems that are going on are and how it's affecting kids. I think there are care facilities in just about every neighbourhood in Edmonton."

INSIDE THE NEW JOHN HOWARD building off Jasper Avenue, Thai Hoang prepares to go back to the paperwork sitting at her desk.

Hoang says that once individuals have their minds made that they'll pursue a public-spirited career, they must understand the moral and ethical challenges workers face on a regular basis.

People aren't predictable and there isn't a set formula with how to deal with them Hoang says. Dealing with people with problems isn't like going to work as an accountant or an engineer.

"There's no textbook that will teach you. You have to have intuition as a worker to know," Hoang says.

"I see a big difference between college and university, just because you have a lot more maturity when you spend a bit more time in school," Hoang says. She received a bachelor of psychology at the University of Alberta before entering into community service. "However, there are people with college degrees or diplomas who are excellent workers."

But those excellent workers shouldn't expect to make a fortune in community service. Recent graduates can expect to make \$9 to \$15 an hour to start, depending on the kind of agency or non-profit organization. It doesn't matter for Hoang.

"You can't work in community services for the money, you can't work for the fame. You can't work for any of that. You have to be genuine," Hoang says. "That's basically the bottom line. You need to want to do it." ▼

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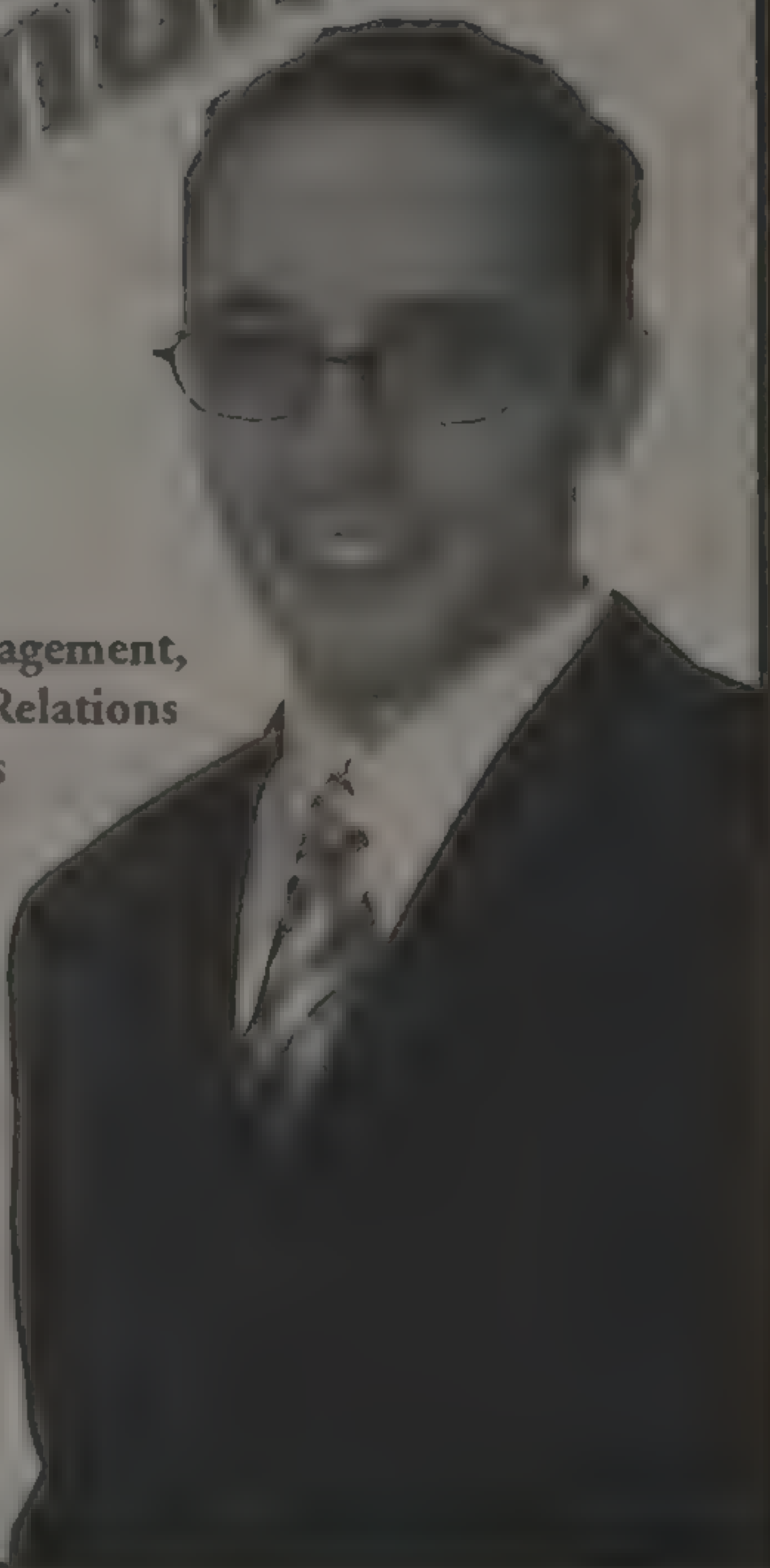
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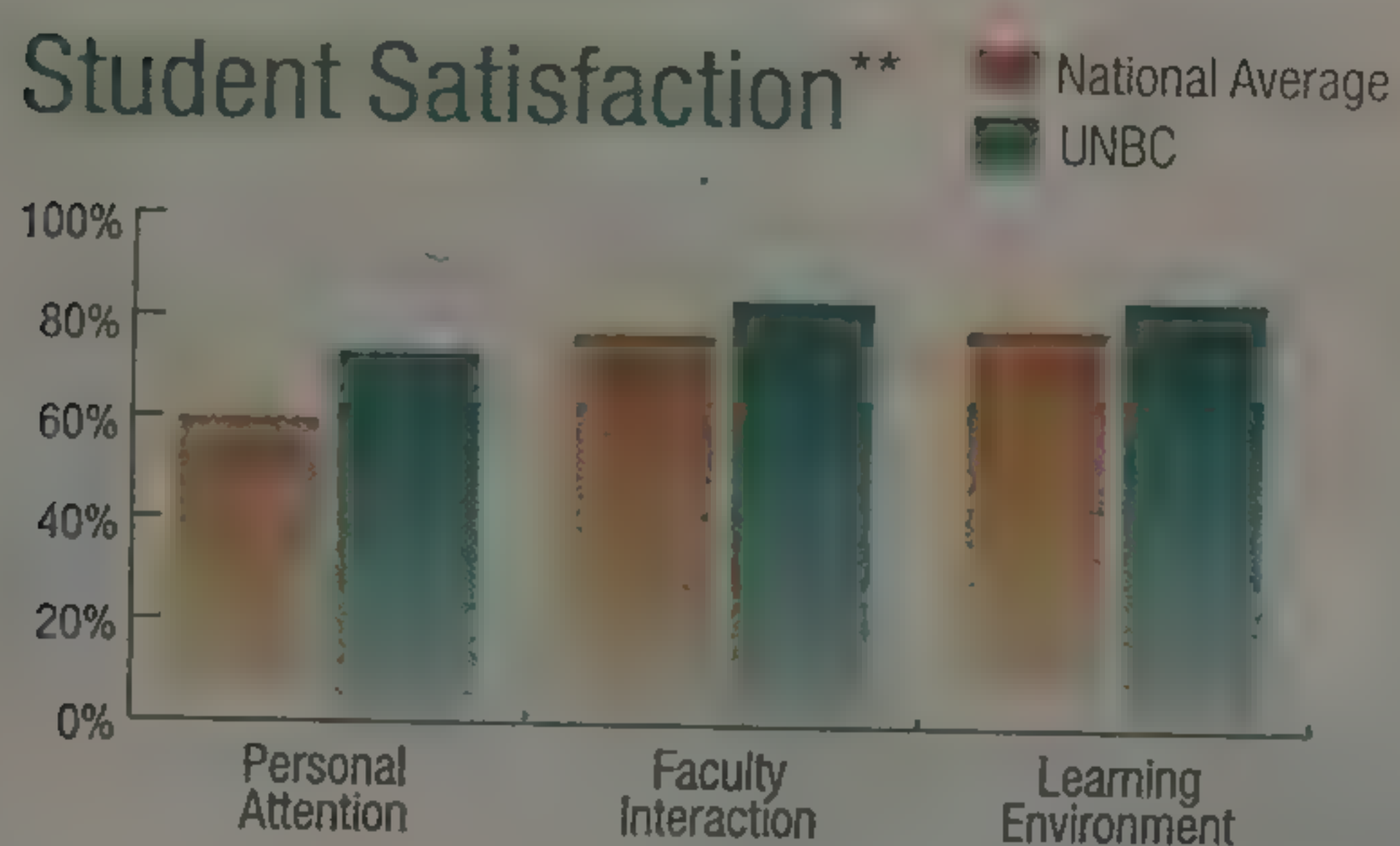


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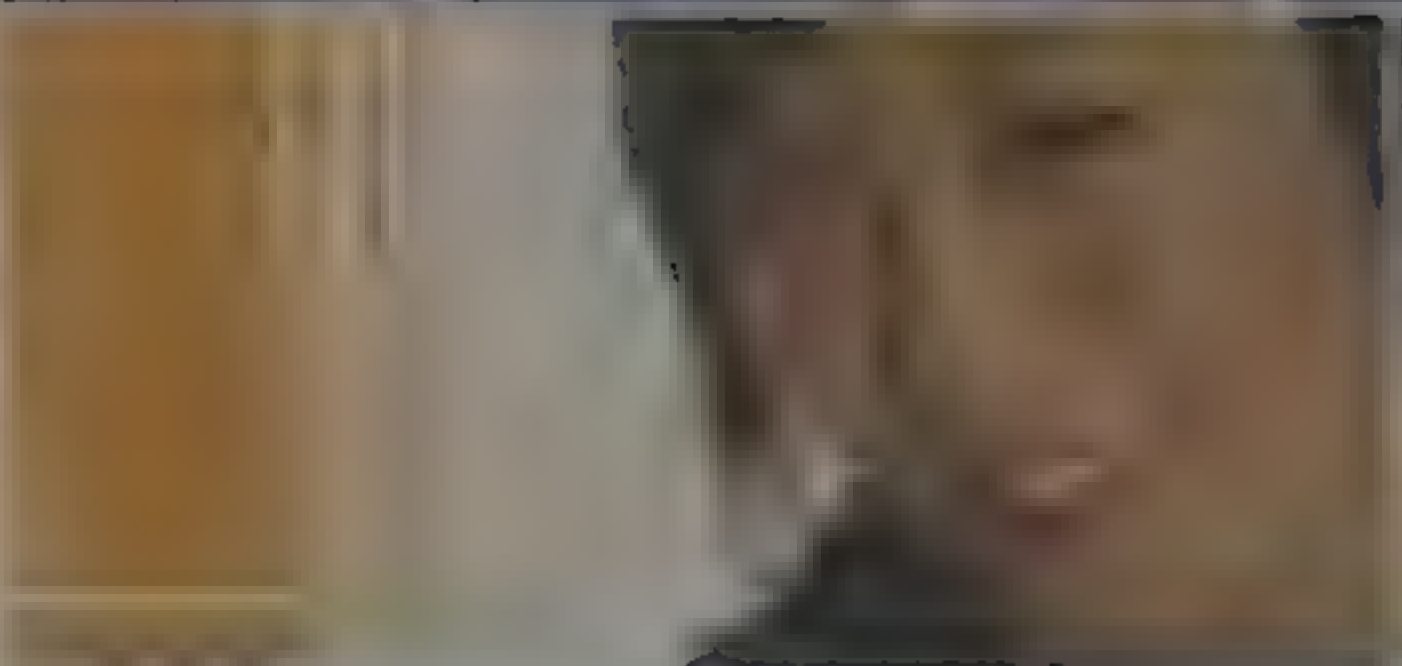
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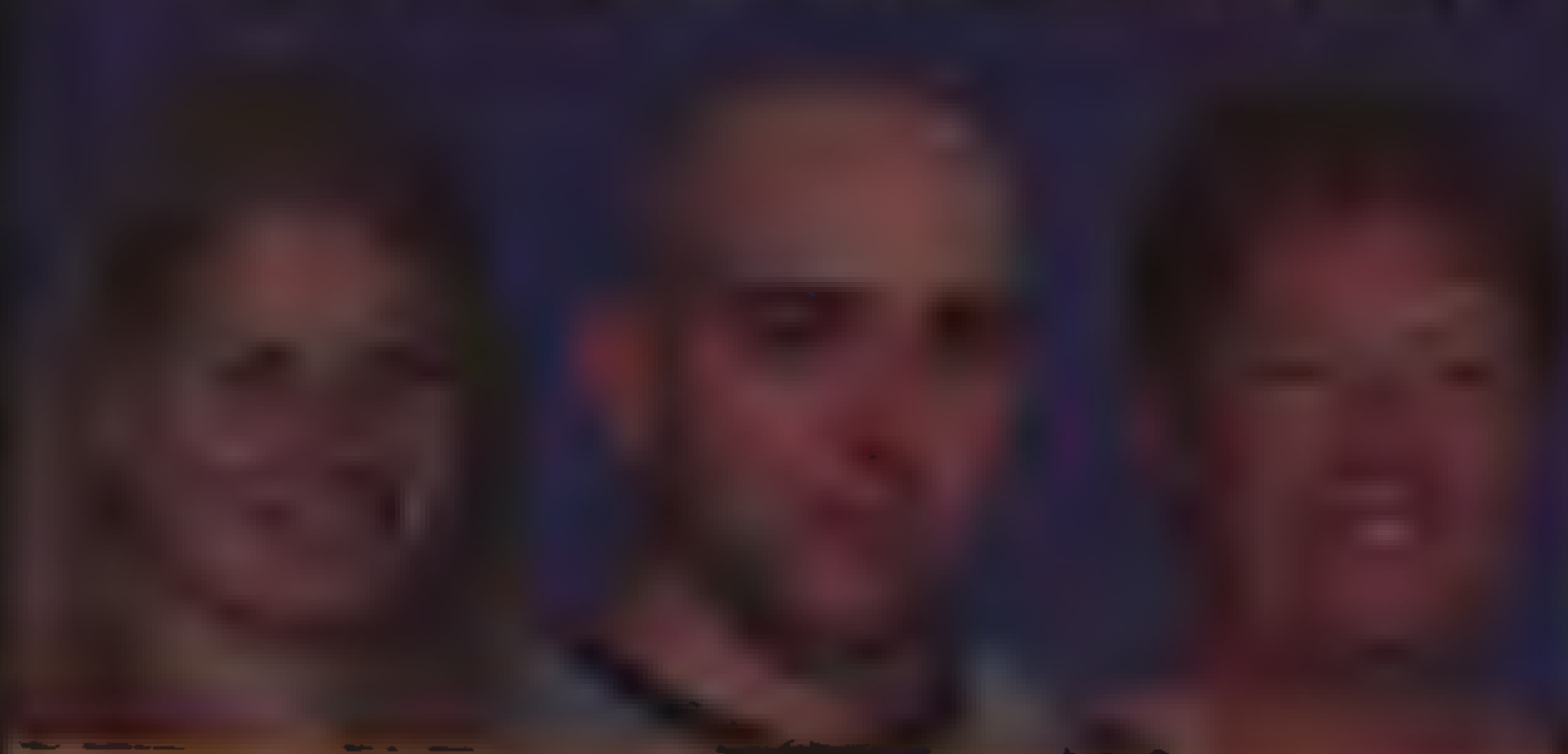


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Trade-ing places: more and more women are discovering the benefits of training in the trades

NICOLE QUINTAL / nicole@vuwweekly.com

After putting on fresh make-up and painting her nails, 45-year-old Jackie Smythe is ready for work—but she doesn't work in an office. Smythe is a journeyman welder.

She's also on her way to becoming a journeyman pipefitter and is enrolled in the pipefitter trades program at NAIT's Patricia campus—one of many skilled trades most women wouldn't consider as a career option.

Welders, electricians, heavy duty mechanics, carpenters, ironworkers and pipe trades, to name a few, are in great demand in Alberta, but in these starving trades programs, there is less than a four per cent female population.

"I think like anything else, women do just as good of a job as men," the tiny, blonde Smythe explains. "Women can do this. I'd like to see more women out there."

ONE OF THE BIGGEST stereotypes affecting trades programs is that skilled trades are very physically demanding—too physically demanding for the average woman. According to Ron Kachman, dean of Electrical and Electronics Technology at NAIT, this is not the case.

Kachman explains that generally it's very rare to see women in trades other than hairstyling programs, but skilled trades such as welding are changing very dramatically and now use cutting-edge technology for machine operations. He said

LEARN TRADES

these trades can make great careers for women.

"Trades are dependent on smarts rather than on muscle," Kachman explains. "It's not assumed that ladies will look to the trades as a career, but a lot of these trades are becoming more technical and are more thinking vocations rather than physical."

It's no secret the trades provide great opportunities and great compensation. The average journeyman tradesperson earns a salary of at least \$50 000 to \$60 000 in a year.

Welding, electrical, and heavy equipment operating trades often include overtime pay, which can produce yearly salaries of \$70 000 to \$90 000. And there's no difference between men's and women's wages because, often, there is a standard journeyman wage.

THE SKILLED TRADE shortage in Alberta is only expected to get worse. According to NAIT, within the next 20 years, 40 per cent of jobs will be in the trades and technologies due to the increase in retiring workers.

Smythe says she loves working outdoors and

CONTINUES ON PAGE A1



PAID ADVERTISEMENT

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As a teenager, Nathan McAuley liked to mess around with his Dad's old computer.

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Nathan followed his natural love of computers to NAIT, where he enrolled in the Computer Systems Technology (CST) program in 2001. Although the industry was in a downturn at the time, he wasn't concerned. He knew where he wanted to go and what he wanted to do.

Graduating in 2003, he immediately landed a contract position in Montreal, developing applications for the pharmaceutical industry. When that ended, the now 24-year-old returned to Edmonton and was quickly hired in a sales position with CompuVision Systems Inc. Headquartered in Edmonton, the company is a full-service system integrator and IT service

provider for North American businesses ranging from small to Fortune 500s.

Now an account manager, Nathan serves clients in the construction, biomedical and entertainment areas. He says he loves his job because "there's something new everyday. I'm dealing with the primary contact at companies. They look to me to solve their problems. It's like a new job every day, and with the knowledge I acquired at NAIT, I offer solutions to make their business run better."

As for that downturn, he says it's a thing of the past.

"There definitely is a big boom in IT now, says Nathan. "Our HR department is constantly interviewing just to keep up with demand. There are so many opportunities, and so many different branches to go into – that's what makes this field interesting."

In fact, Garry Bridge, Dean of Applied Media and Information Technology at NAIT, says "Employment in the IT sector is coming back very strong from the early '90s. In the next year or so, we won't be able to produce enough grads to fill the market demand."

Garry's predictions are backed up by other industry experts. Paul Swinwood, President of Canada's Software Human Resource Council, was quoted in August 2005: "I believe we'll be in a tight labour market in three years, and we'll have companies scrambling for people."

The trend has already started on the popular online job board Monster.ca, where the number of IT positions posted by employers increased by 47 per cent from August 2004 to August 2005, according to Gabriel Bouchard, VP, Monster Canada.

The need for IT expertise is heating up even faster in the Edmonton region, where the demand for information technology professionals rose 79 per cent in the third quarter of 2005, according to a recent survey by CNC Global Ltd.

An increasing number of employers contact NAIT directly, looking for skilled grads. Currently, it's not unusual for close to 100 IT-related jobs to be posted on campus at any one time, with position titles of Systems Administrator, Network Analyst, Web Developer, Software Quality Assurance Specialist, and many more.

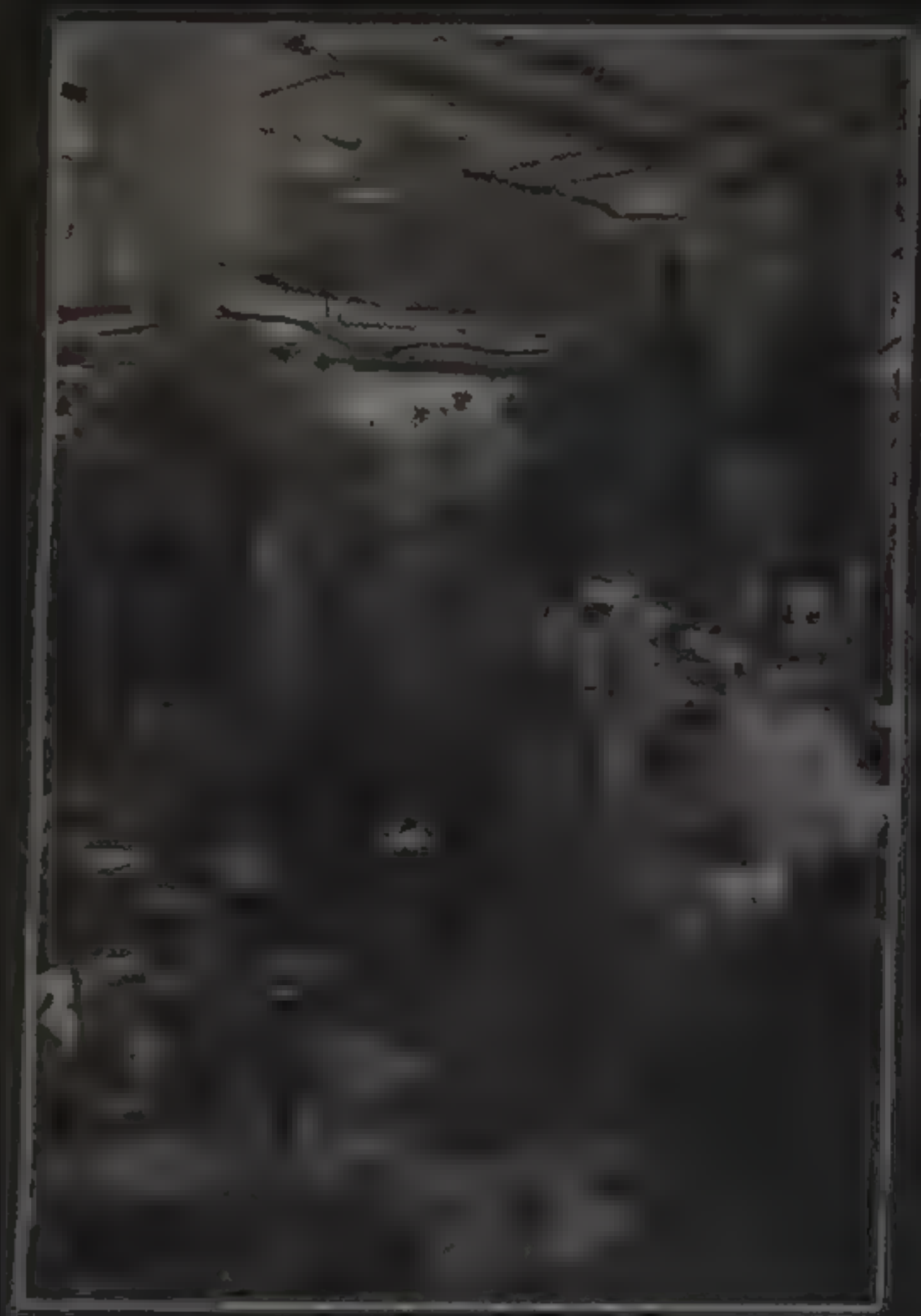


Grad Nathan McAuley finding that his passion for computers is paying off. The IT job sector heats up Canada-wide.

So how do you get in on this IT boom? NAIT's a smart place to start. A range of one-year certificates and two-year diplomas which span the IT sector are offered, in both full-time and part-time formats. The CST program is one of the most popular, delivering a combination of the technical and business skills that employers are looking for.

"Follow your passion," advises Gary. "IT is pervasive everywhere you go, from the trucking industry, to finance, security, health care, oil and gas, human resources, manufacturing...you name it. The demand will only increase for professionals who can use their knowledge to improve the bottom line."

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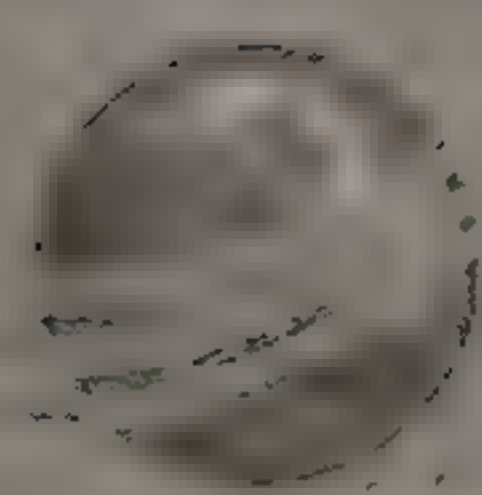


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Don't need pipes to fit pipes

CONTINUED FROM PAGE 29

thoroughly enjoys her job as a welder, but admits that the journey hasn't always been easy.

"I found it hard because I'm feminine," Smythe says, describing how she would apply make-up before heading off to work, as well as the fact that she has long, manicured nails. "It was like men didn't like women in the trades."

Joshua Tookey, at 23-years-old, is a second-year apprentice pipefitter at NAIT, and he says in the two years he's worked as an apprentice, he's only worked with one woman.

During his time working with her, she was sometimes treated unfairly.

"Some guys get jealous because some women can do a better job than them," Tookey says.

Tookey also says his job is "50/50," requiring both physical labour and a lot of thinking. Math is a huge part of the pipe trades, as well as science and blueprint drawing and reading.

TARA MOXLEY, 28, is a second-year pipefitter apprentice, and says skilled trades programs aren't promoted enough to women, agreeing that there's a certain stereotype associated with the job.

"Any woman can do it. It doesn't matter what your size is," Moxley explains enthusiastically. "You don't have to be big and bulky."

Moxley discovered her passion for the trades after moving to Alberta from BC and realizing how big of a role the oilfield played in shaping the province's workforce.

She left her job as a waitress and began a career working as a labourer for an oil company. She was influenced by her boss to take her career a step further and become a pipefitter apprentice.

"He told me, 'Tara, you're really good at what you do' and I was inspired."

Moxley said her experience working as a labourer felt right, and she had a good feeling about her career choice. "It just felt good and right and natural."

She says the reason more women aren't joining the trades is because not enough information is available for those interested in starting a career.

It's not all about physical work, Moxley explains, and you really need to use your head and your gut instincts in the trades.

"Women are completely capable of this. You won't have to lift more than 40 pounds," she adds.

RON KACHMAN SAYS skilled trade promotion to women is starting to become more popular.

"When we go to schools and talk about careers, we present what a good career option trades are," Kachman says.

Skills Canada also holds special sessions for young women to investigate different trades programs.

According to Jackie Smythe, the best thing about learning a skill is that

it makes her feel self-sufficient and she thoroughly enjoys the challenge.

"Some people might find it hard, but it's something you have to put your mind to," Smythe says. "There's good pay, great benefits, a great pension, and you can meet a lot of nice people."

Unlike Smythe's experience working with men in the oilfield, Moxley says working with the boys has been great.

"I love it actually. It was overwhelming at first," Smythe says, "but I just can't say anything bad about the boys."

She says working with men has encouraged her, because they taught her so much and inspired her to do something she loves.

"Nobody's pissed me off too bad," she adds with a laugh. ▽

Myths and realities of the trades

MYTH Trades are for people who struggle academically.

REALITY Trades require a great deal of thinking in the areas of mathematics and science. Blueprint reading is a part of many common trades, as well as coordination.

MYTH Trades are too dangerous.

REALITY Like most occupations, trades are only dangerous when proper safety precautions are not taken.

MYTH Skilled trades don't provide good futures.

REALITY Skilled trades are in high demand in Alberta, and many jobs are available. Some indicate that within the next 20 years, 40 per cent of jobs will be in the trades and technologies. The trades also offer great pay, and a 2001 Statistics Canada report indicates tradespeople usually earn a salary approximately 3.1 per cent above the national average of all Canadian careers combined. According to Alberta Apprenticeship and Industry Training, tradespeople can earn anywhere from \$12 to \$35 per hour plus benefits.

MYTH Skilled trades are rough and dirty.

REALITY Trades are moving away from being entirely physical in nature. The truth is, many trades are becoming more technical, and use new technologies and techniques. Today, mechanical equipment is often operated through computer software.

MYTH Skilled trades are only for tough, strong people.

REALITY It's true that some trades work involves physical aspects, but most trades possess a variety of tasks and include design concepts, blueprints, administrative functions and project management. ▽

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PROFS TRY ALTERNATIVE TEACHING METHODS LIKE IN-CLASS MEDITATION OR TREATING POLITICAL PHILOSOPHY AS POETRY

MATT FREHNER / matt@vuwweekly.com

TEACHING

Stepping into David Kahane's philosophy class at the University of Alberta, you won't hear the stereotypical professor, with a beard, bow tie and wool blazer, outlining rote arguments from Aristotle or dissecting the teleological argument for the existence of God.

Actually, if you entered in the first 10 minutes, you wouldn't hear anything at all. Kahane begins every class with meditation practice, where students focus on breathing in lieu of analyzing philosophy texts.

With degrees from McGill and Cambridge, along with stint at Harvard, Kahane has strong roots in classic academia. But, though his beard is certainly unkempt and he does sport a wide array of blazers, Kahane is decidedly not one of the old guard. He is one of a number of teachers in the humanities at the U of A who are challenging the classic lecture model, in hopes of helping students become more involved in the classroom.

By using meditation as a teaching technique, Kahane hopes to focus his students' minds on their own relation to the course's subject matter. "[The use of] meditation emerges, if I look

back over the last five or 10 years of my teaching, from a broader commitment to engaged student learning and active learning.

"So the impetus for bringing meditation into the classroom was simply looking for ways that the conversation in class could be more real, by tying meditation to the everyday concerns of students and the challenge of helping students from very diverse backgrounds come together and each feel like they have something to say."

Trained at a Zen monastery in California, and an "almost-daily" practitioner of Buddhist meditation, Kahane says the question of allowing religion to influence his teaching is one he takes seriously.

"I am reasonably comfortable that I am not asking people in the classroom to take up a particular relationship to religion or spiritual practice, or change their own relation to their spiritual practice, or to their own secularism.

Instead, Kahane sometimes won-



ders whether the non-religiousness of his classroom meditation might detract from its effectiveness, since meditation has been built up around rituals and metaphysical beliefs.

But if there's no effort to modernize

teaching styles, Kahane worries that we'll continue a trend of treating students as mere knowledge-sponges—and isn't the point of more esoteric fields of study often less about the facts themselves and more about new

ways of thinking?

"Helping students become active requires experimentation," he says. "I think the obstacles to students being

CONTINUED ON PAGE 43

PAID ADVERTISEMENT

Concordia's Management Degree Renews Focus on People-Skills

Prospective graduates of Concordia's 4-Year Bachelor of Management Degree prepare for their final semester

CONCORDIA University College's Bachelor of Management has had a great two years.

About 140 students are expected to be registered in the Management program this Fall with another 100 or so in the Business Minor awaiting entrance. Graduating students discovered that smaller class sizes and more one-to-one instructor interaction significantly improved the quality of the learning experience. Ashley Nealon, co-captain of Concordia's women's basketball team and member of the Bachelor of Management's inaugural graduating class of 2006 put it this way: "I have really enjoyed the Management program and found my professors very accessible and helpful throughout. There is no doubt that those of us graduating this year (2006) have benefited from the program and the close one-to-one relationship between students and the professors alike. It's been a great experience!"



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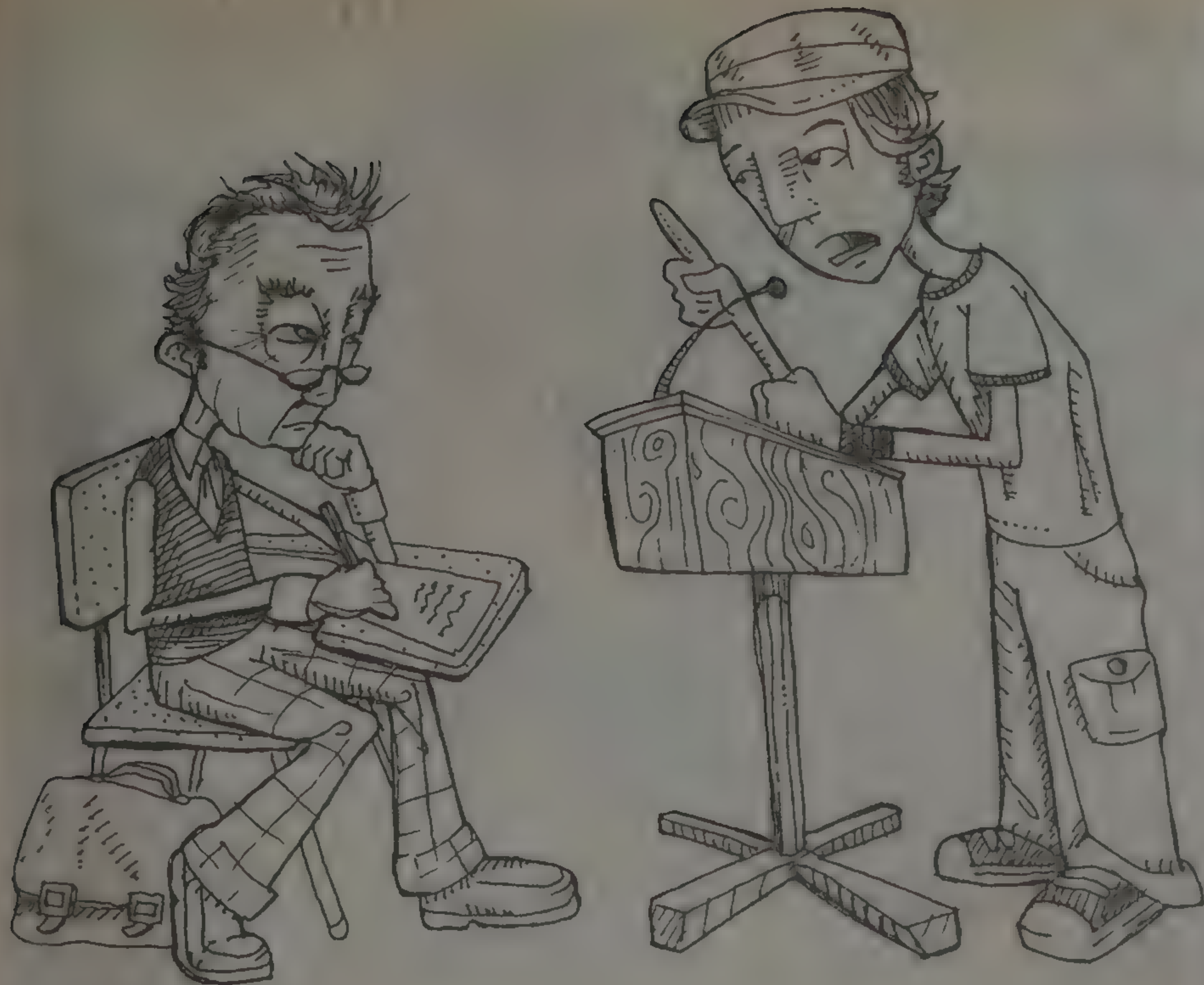
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The Bachelor of Management Program provides up to 60 credits (two years of university courses) for students transferring from business programs at the U of A, MacEwan and NAIT. A Tuition Credit in the amount of \$1,000 is also available to first year students who meet the qualifying criteria. As much as \$1,500 in Tuition Credit is available for first year students with an average of 75% or higher who apply by April 1, 2006. Ask your high school Counsellor for more information or call the Management Sciences Department at (780) 413-7831. Ask your high school Counsellor for more information or call the contact numbers listed above. A new 56,000ft² academic building will soon house the management students at Concordia. This new facility will provide space for expansion of the Management program and will be equipped with the latest smart-room and video-conferencing technologies for student and faculty use.



Like boy scouts, seminar students need to be prepared

WHEN READINGS HAVE GONE UNREAD, THERE ARE THESE SECRET TIPS...

BRYAN CARROLL / bryan@vuweekly.com

With all the scary talk about 300-seat lecture halls and uncaring professors that high school teachers are fond of giving out these days, they often neglect to mention that some university classes *can be* smaller and more intimate. seminars, for example, offer an opportunity for learning that doesn't involve 299 other people.

"In a seminar, it's far more proactive," explains Kenneth Munro, a long-time history professor at the University of Alberta. "[Students] are really doing the work and are merely guided by the seminar leader, whereas in a lecture, it is the lecturer who does all of the work and synthesizes and analyzes for the student."

But student analysis is the point of a seminar. Instead of just taking notes based on one professor's viewpoint, students are assigned readings, which they then discuss at the seminar. These classes are designed to elicit a number of different viewpoints from students.

Often seminars are longer than normal classes, but they offer students a chance to go much deeper into the material. And this type of learning teaches skills that cannot be taught through traditional lectures.

LEARN SEMINARS

While seminars enforce reading and verbal skills, Munro believes that the larger aim of a seminar is for students to learn how to think critically.

"As a person is presenting the information," he explains, "you are analyzing and thinking about it, and then you either agree or disagree based on the analysis you've done in your own mind before you respond."

Seminars are kept small so that many ideas can be heard and so that everyone has a chance to respond.

"To be very effective," Munro says, "you can only have between 15 and 20 students in a seminar."

LECTURES, HOWEVER, rather than seminars, make up the largest number of classes which are available to undergraduates. seminars aren't normally offered in first- or even second-year courses. This is primarily because the lecture format is a more cost-effective way of teaching the large number of undergrads in a university.

Lectures also tend to cover broad topics that are of interest to many, while seminars offer specialized

knowledge which may only be of interest to a few.

"Lectures build up a basis of knowledge about subjects that will come into play later in the seminar," explains Munro. "That's why seminars are usually not held until later years."

Even if the knowledge imparted by a particular seminar has limited applications, the skills gained from the particular format of learning can come in handy in almost all facets of life.

"In any sort of job you have to be able to read, analyze, orally present information and listen to what other people are saying so that you can either agree or disagree with them on a sound basis," Munro says. "These are very good skills just in ordinary living—just talking with someone or in a job situation."

THAT SEMINAR PARTICIPANTS are expected to do the reading and analysis before the class goes without saying, but let's be honest: sometimes student life can be a little hectic and readings can go neglected.

Because seminar grades are often largely based on participation, it certainly pays to show up.

CONTINUES ON PAGE 45

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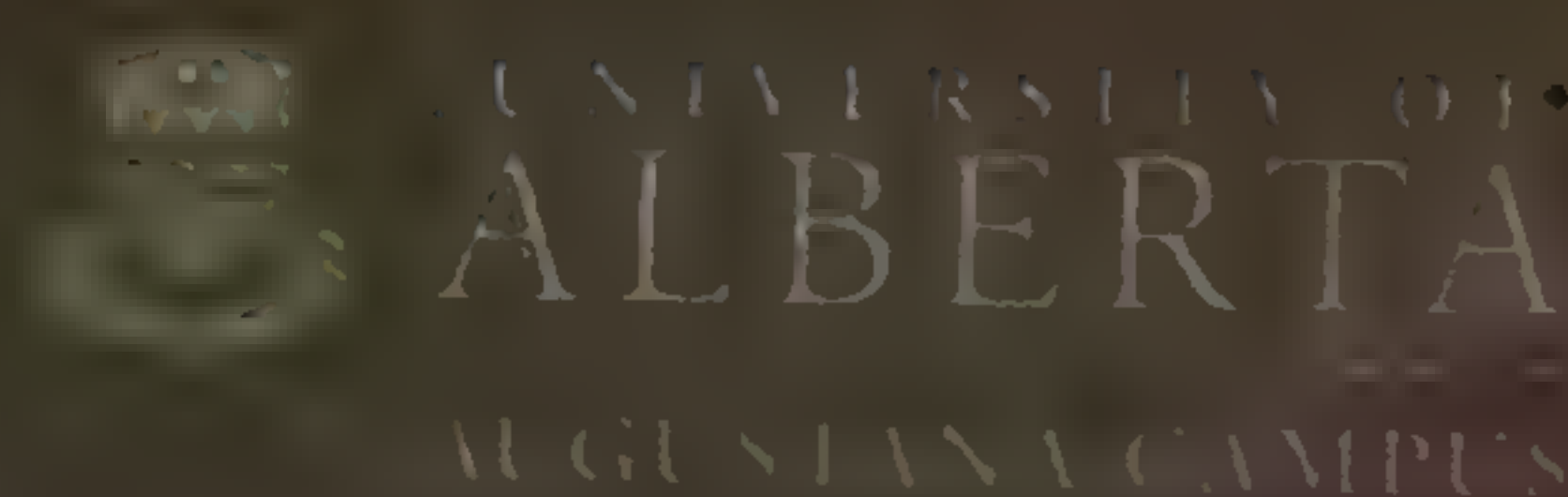
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'I hate this passage, let me tell you why'

CONTINUED FROM PAGE 42

actively engaged can be pretty big . . . in terms of their sense that they don't have anything important to say or that the stuff they're studying is way 'up there,'" Kahane says with a ceiling-ward wave of his hand.

ACROSS THE PROVERBIAL HALL, in the U of A's political science department, Catherine Kellogg is also looking for ways to engage her students. Through a process she calls "slow reading," Kellogg encourages her students to treat reading political philosophy more like reading poetry, and less like reading a textbook.

"The idea came from my experience that sometimes when I read a philosophical text I have to read it aloud, and having the intuition that if students read philosophical texts aloud to each other then something interesting would happen," Kellogg

twice a month, she has students each pick a short passage from the text to read aloud, commenting on it however they like.

"Some of them have understood it

as 'here we are in a café, and this is actually a poetry read.' Some of them have taken the opportunity to pull a passage from the text they didn't understand, and pose questions to the class in order to understand what the passage is about. Some choose passages to say 'I hate this passage, let me tell you why.'"

The method helps because it encourages creative responses, Kellogg says. As compared to more traditional ways of teaching topics like political philosophy, she is enthusiastic about the effectiveness of her new project.

"For the most part, lecturing is something that happens where profs are talking *at* students and not talking *with* them. So what I like about something like a slow reading exercise is that it is a way to make students focus on what's actually happening in the text.

"Listening to students do the slow readings is among the most thrilling experiences I've ever had as a teacher. I have been really shocked that when I've said to students: 'here's an opportunity to think in a way that isn't a formal writing assignment,'

they do [think differently]. And they do something much more interesting than they often do in their papers."

KAHANE AGREES with her prognosis. "What is essential is a model of

learning that has students much more active. And is doing quirky stuff like meditation necessary? Well, no."

Rather, experimentation itself is the key, he says

"I think what is crucial is that we

move away from the unidirectional imparting of information model of teaching, because I think there is a lot of evidence that it is not very effective, that it does not engage students." ▼

Didn't do the seminar reading? Read these tips

PHOTOGRAPH BY PAGE 43

You may be wondering, however, what type of things you can do to still get your participation marks if you've neglected your readings. While Munro initially claimed that it would be impossible to participate in a seminar without doing the required readings—saying, "If you haven't done the reading you've got nothing to base your analysis on"—he eventually gave some suggestions for the unprepared student.

"You can listen to what other people have to say and expose deficiencies in logic," he suggests, "but you cannot rebut them and give other examples. You must just listen very carefully, and based on what they present, either accept or reject based on the logic of their argument."

This is where the knowledge gained from lectures on the same topic can come in handy, Munro suggests, still stressing that the readings are paramount.

"If you have studied an area beforehand that can help, but really, in a seminar, you must do the readings because it's more focused."

WHILE MUNRO REMAINED tight-lipped on suggestions on how to bluff, this writer has faked his way through a number of seminars and can offer some concrete suggestions.

Step one: Take notes. Write down

what people are saying so that you can get a feel for what the article was about and can use these notes when moving to step two.

Step two: Ask questions. Ask questions of the presenter, the seminar leader or any colleague who has given an opinion. Asking questions ensures you get your participation marks without having to offer any actual analysis. The most effective way to ask a question is to ask a colleague or the seminar leader to clarify a point they have made—this is where the note-taking comes in handy.

Step three: Change the subject. This is only possible if you've got a basis of knowledge about the subject at hand. If you can't discuss a particular reading, but can discuss another aspect of the subject, well, then change the subject.

If all else fails, then try honesty. Admit you didn't do the reading. This option will hurt, but if you're a wily character you can spin it so the damage isn't too great.

Try admitting that you didn't do one particular reading—implying that you certainly did all of the other readings—or explain that you may not have done the readings, but your thirst for knowledge was so great that you just had to attend the class.

These tips, or perhaps actually doing the readings and performing the analysis, will help anyone excel in a seminar. ▼



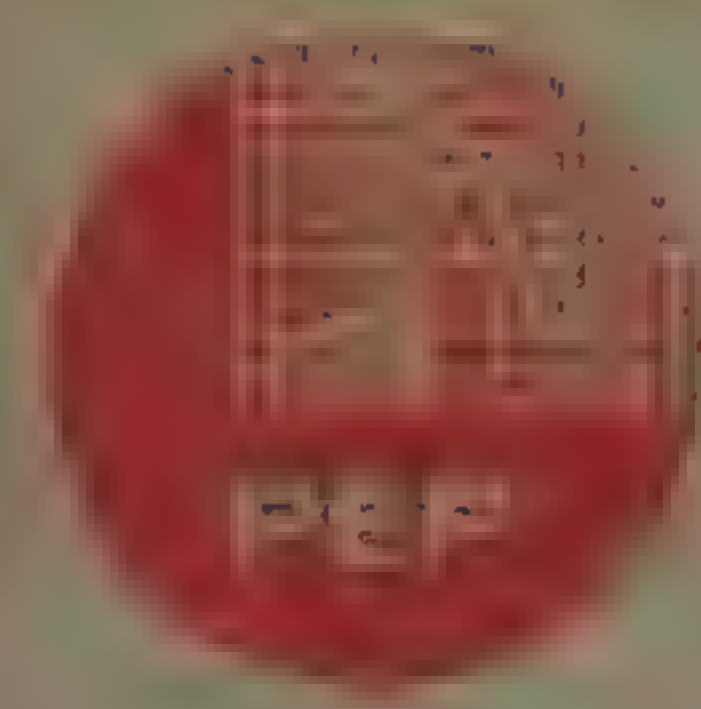
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Let's get technical—or not

DANGER WILL ROBINSON POKES FUN AT OUR DEPENDENCE ON TECHNOLOGY

AGNIESZKA MATEJKO / agnieszka@vueweekly.com
Am I the only one who gets anxiety attack every time I pick up a new cell phone?

All I need is to call somebody; I don't want to log into an extension, record a system greeting, change delivery options, or learn how to make a conference call. And it's not just the phone, every menacingly shiny new gizmo—from remote controls to MP3 players—comes with inscrutable options that few of us want, need or ever hope to understand.

Technology, it seems, is proliferating like a bacterial infection. That's why it's vital for us all to get a grip on this issue, take ownership of it, debate it. How does technology interface with our lives? How does it affect our dreams and hopes? Where is it going?

These are exactly some of the vital questions that artists Peter Flemming, Lynn Richardson, Denton Fredrickson and Garnet Hertz address in **Danger Will Robinson**, a funky, high-tech, interactive, multimedia show.

THANKFULLY, NONE OF these artists are predisposed to grim morality lectures. Even the hardest-hitting environmental artwork in the show is designed to make us smile.

Take, for instance, Richardson's "Thundering Herd." This folk-art-inspired work consists of a hand-crafted table upon which roams a herd of little wooden buffalos. It would all seem like a funky child's toy except for one catch: these wild beasts—known for their untame temperament—are hedged in from every side by electric poles that have proliferated like rabbits across the horizon.

Not only that, the buffalo suffer the ultimate animal indignity: anyone who comes up to the sculpture can pull a crank and make their shaggy heads bob helplessly up and down, like one of those plastic dogs in the rear window of a car. As we can't help but laugh at the playfulness of this piece, the black humour of it dawns in full force.

The same kind of witty commentary about our culture's bizarre relationship to nature appears in Flemming's installation "Spinning X-mas." The Montreal artist has suspended a large spruce from the ceiling. It hovers upside down like someone hung from the gallows by their feet. The tree is bound by a mechanical contraption attached to the ceiling. It all seems puzzlingly odd to the viewers, until the gallery staff



PHOTO BY LYNN RICHARDSON

PREVIEW

**TO MAR 18
 DANGER WILL ROBINSON**

BY PETER FLEMMING, LYNN RICHARDSON,
 DENTON FREDRICKSON, GARNET HERTZ
 CURATED BY DONNA WAWZONEK
 LATITUDE 53 (10248 - 106 STREET)

directs us to a slot in the wall.

With each drop of a coin, the tree begins to vibrate with the vigor of a dog shaking off water. Laughter erupts in the gallery as needles scatter across the floor. But the magnificent tree, the stuff of fables, the Christmas tree of our childhood dreams, has become the helpless butt of a good environmental joke.

THESE ARTISTS' INNOVATIVE humour makes the serious commentary in this show come alive. Yet, the joke is turned back on us: the technology occasionally ran amok. Some pieces simply didn't work.

Fredrickson's "Treatise on Mediate," for example, had three stations with reengineered stethoscopes that were intended to amplify sound from

the other stations, creating an eerie sense of dislocation. But try hard the viewers did, we couldn't get the darn things to work.

Meanwhile, Richardson's automated deer that stood on hind legs was supposed to paint over a photograph of nature, only nothing happened. The deer only flung its brushes helplessly into the air.

When the gallery attendant came to refill the container—thinking that it had dried up—the deer successfully hurled the paint onto the floor, leaving the canvas blank and the rest of us wondering about the inscrutable intricacies of even the simplest technology.

As I left the gallery—with red paint splattered over the floor, buttons that were hard to find and gizmos I couldn't get to work—that familiar sense of technophobia set in.

Yes, technology does have a way of getting out of hand and as this show amply illustrated—both intentionally and otherwise—it might just be time that we debated how much is really necessary in our daily lives. ▽

91. THE BOUNCE BOUNCE 36

- 1 - NE-YO - SO SICK
- 2 - CASCADA - EVERYTIME WE TOUCH
- 3 - ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
- 4 - MARY J BLIGE - BE WITHOUT YOU
- 5 - RELIENT K - WHO I AM HATES WHO I'VE BEEN
- 6 - SEAN PAUL - TEMPERATURE
- 7 - NELLY - GRILLZ
- 8 - MADONNA - SORRY
- 9 - MELISSA O'NEIL - LET IT GO
- 10 - GWEN STEFANI - CRASH
- 11 - KANYE WEST - TOUCH THE SKY
- 12 - BLACK EYED PEAS - PUMP IT
- 13 - KELLY CLARKSON - WALK AWAY
- 14 - THE PUSSYCAT DOLLS - BEEP
- 15 - EMINEM/ NATE DOGG - SHAKE THAT
- 16 - RAY - J/ FABOLOUS - ONE WISH
- 17 - NICKELBACK - SAVIN' ME
- 18 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)
- 19 - PINK - STUPID GIRLS
- 20 - RIHANNA - S.O.S.
- 21 - ANDRES - LOVE YOU RIGHT
- 22 - KESHIA CHANTE - RING THE ALARM
- 23 - THE SHOW - WATCHIN' ME
- 24 - BEYONCE/ SLIM THUG - CHECK ON IT
- 25 - CHRISTINA MILIAN - SAY I
- 26 - CARL HENRY - LITTLE MAMA
- 27 - MARIAH CAREY - DON'T FORGET ABOUT US
- 28 - BRYAN ADAMS VS. PASCAL - RUN TO YOU
- 29 - T-PAIN - I'M IN LOVE WITH A DANCER
- 30 - JAMIE FOXX/ LUDACRIS - UNPREDICTABLE
- 31 - CHRIS BROWN - YO
- 32 - MI/ KNAAN - TILL WE GET THERE
- 33 - LL COOL J/ JLO - CONTROL MYSELF
- 34 - KREESHA TURNER - SHATTERED
- 35 - ROSETTE - UH OH
- 36 - THREE 6 MAFIA - STAY FLY

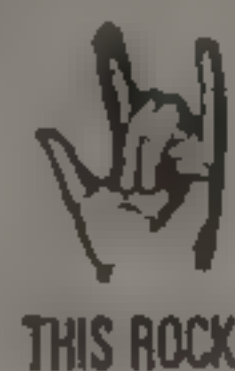


Show Melquiades a deeper grave where coyotes have to behave

NEW TOMMY LEE JONES FILM PLAYS AROUND IN THE MUCK OF THE WESTERN AND BLACK COMEDY

PAUL MATWYCHUK / paul@vueweekly.com

The *Three Burials of Melquiades Estrada* is the latest creation from Guillermo Arriaga, the gifted screenwriter of *Amores Perros* and *21 Grams*, and for a while, the film appears to be cut from the same cloth as its predecessors.



It's another chronologically scrambled ensemble drama about death, crime and adultery among the squinty, leather-skinned souls who inhabit the small, dusty lower-middle-class towns scattered along the US-Mexico border.

And it doesn't take to long to piece together the relationships between the film's main characters. Mike (Barry Pepper) is a hotheaded border guard, overly quick to use violence as an enforcement tool, who's moved to town with his bored, beautiful wife Lou Ann (January Jones).

Rachel (Melissa Leo) is the truck-stop waitress who befriends Lou Ann and who routinely cheats on her husband as a way of staving off boredom.

Pete (Tommy Lee Jones) is a cattle rancher who occasionally kills an afternoon at the local motel with Rachel. And Melquiades Estrada (Julio Cedillo) is Pete's best friend, whom Mike shoots by accident one grim afternoon and guiltily buries in a shallow grave, where, in the film's evocative first scene, it's soon uncovered by

NEO-WESTERN

OPENS FRI, MAR 10

THE THREE BURIALS OF MELQUIADES ESTRADA

DIRECTED BY TOMMY LEE JONES
WRITTEN BY GUILLERMO ARRIAGA
STARRING TOMMY LEE JONES, BARRY PEPPER,
MELISSA LEO, JANUARY JONES

a pair of roaming coyotes.

BUT THE FILM—the first theatrical feature directed by Tommy Lee Jones (he previously helmed a made-for-TV Western called *The Good Old Boys*)—has a way of constantly veering off in the damndest directions.

About a third of the way into its two-hour running time, for instance, Pete figures out that Mike is to blame for his friend's death. Here the story abruptly stops being an ensemble piece, and it turns into a sort of low-key, two-character hostage drama when Pete kidnaps Mike at gunpoint, orders him to dig up Melquiades's body from its second grave, straps him to a horse and forces him to accompany him and the corpse on a long, punishing trek to Mexico.

You see, Melquiades had forced Pete to swear a solemn vow that if he died in the US, he would make sure that his body was buried in his Mexican hometown—although he probably would have thought twice if he knew Pete would wind up having to pour antifreeze down his throat and set fire



to his head just to keep the ants from devouring his rotting flesh.

Those scenes take place in the final third of the film, by which point the story has morphed yet again, this time into a quasi-mystical Peckinpathian black comedy in which both Melquiades and Mike endure one gruesome indignity to their bodies after another, all on the road to ultimate redemption.

ARRIAGA'S SCRIPT, like Mike and Pete, wanders all over the map and yet Jones's direction is so quietly assured

that it never seems like the film is slipping out of his control, not even during a potentially pretentious interlude featuring Levon Helm as an old blind hermit who begs Mike to kill him and put him out of his misery.

(The only false note occurs when Mike re-encounters, under very different circumstances, a Mexican woman he had previously mistreated; the scene recalls Paul Haggis's *Crash*, except it's even more contrived and heavy-handed, if you can imagine such a thing.)

I've seldom seen an actor appear

more at home in a movie than Jones does here—the scenes depicting Pete and Melquiades at work or hanging around together after their work is done, in which Jones breaks into a rare grin as he casually jokes around in Spanish with Julio Cedillo, are some of the warmest depictions of male camaraderie I've seen in a long time.

Jones spent his previous film, the idiotic *Man of the House*, cooped up in a house with a gaggle of cheerleaders, and his relief at finding himself outdoors again, doing a project he can be proud of, is palpable. ▽

Only thing surprising about Crash was its best picture win

Sunday's Oscar ceremony was thick with ironies and contradictions.

It was a ceremony stuffed with speeches and montages congratulating Hollywood for its history of courage and outspokenness, yet wouldn't even permit the Three 6 Mafia to say the word "bitches" during their performance of "It's Hard Out Here for a Pimp."

It was a ceremony that kept repeating the notion that watching a movie at home on DVD is no substitute for the communal experience of viewing it on the big screen—despite the well known fact that most Academy members watch the nominees at home on DVD screeners because they can't be bothered to go out and catch them in a theatre.

FLICKS

THE MOVIEGOER

PAUL MATWYCHUK
moviegoer@vueweekly.com

And it was a ceremony that gave Robert Altman an honorary Oscar, but also awarded the prize for Best Picture to Paul Haggis's *Crash*, a movie that—besides being, as New York Press film critic Matt Zoller Seitz put it, "the most indefensible Best Picture winner since 1956's tax-shelter spectacle *Around the World in 80 Days*"—violates everything Altman's filmography stands for.

What's especially dismaying is the fact that *Crash* bears enough of a super-

ficial resemblance to Altman's work—its large, all-star ensemble cast, multiple, intertwined plotlines and Los Angeles setting especially recall *Short Cuts*—that it's even been described by critics as "Altmanesque."

But the two directors' methods—indeed, their whole philosophy of art—couldn't be more different.

As Altman put it in the short tribute film shown during the Oscar ceremony, he doesn't think of what he does as directing, per se.

"I don't direct," he said. "I watch." He then explained that it's impossible for him to tell actors what he's looking for; how can he give them those kinds of instructions, he asked, when what he wants

more than anything else is for them to surprise him, to give him something he's never seen before?

(And it's hard to think of any film performances more surprising than Shelley Duvall in *3 Women* or Philip Baker Hall in *Secret Honor* or Ronree Blakley in *Nashville* or Elliot Gould in *The Long Goodbye*, to name just four.)

IT'S IMPOSSIBLE TO watch *Crash*, on the other hand, without thinking that Haggis knew exactly what he wanted to get in every single scene.

In the best Altman movies, characters don't really get introduction scenes; they just seem to gradually emerge from the tapestry, like Warren Beatty riding out of

the forest in *McCabe & Mrs. Miller*. And when they cross paths with each other, it's with the randomness and inconclusiveness of life—you feel as though Altman never planned their meeting but that his camera was lucky enough to catch it anyway.

In *Crash*, you never stop sensing the screenwriter behind the scenes contriving every situation, moving the characters around a tiny chessboard and shoving words into their mouths.

Bizarrely, Haggis seems aware of how heavy-handed his films are—and proud of it. "Art is a hammer," he said during his Best Picture acceptance speech.

No wonder *Crash* gave me such a headache. ▽

Like Depp the drunken playboy, *The Libertine* is fatally diseased

PAUL MATWYCHUK / paul@vueweekly.com

If you're interested in watching Johnny Depp give the ultimate performance of his entire career, by all means rush out to see *The Libertine*.



Round better hurry, though, because this tedious, mud-encrusted, rat-infested, piss-strewn film biography of John Wilmot, the notoriously debauched 17th-century nobleman, poet, playwright and favourite of King Charles II (and a man whose thorough drunkenness makes Captain Jack Sparrow look like a Mormon by comparison) is not exactly the sort of shiny, upbeat entertainment that typically lingers in movie theatres for very long.

The film was adapted by Stephen Jeffreys from his 1994 play, and it still hasn't completely shaken off its stagier qualities: it opens and closes with monologues to the audience and the

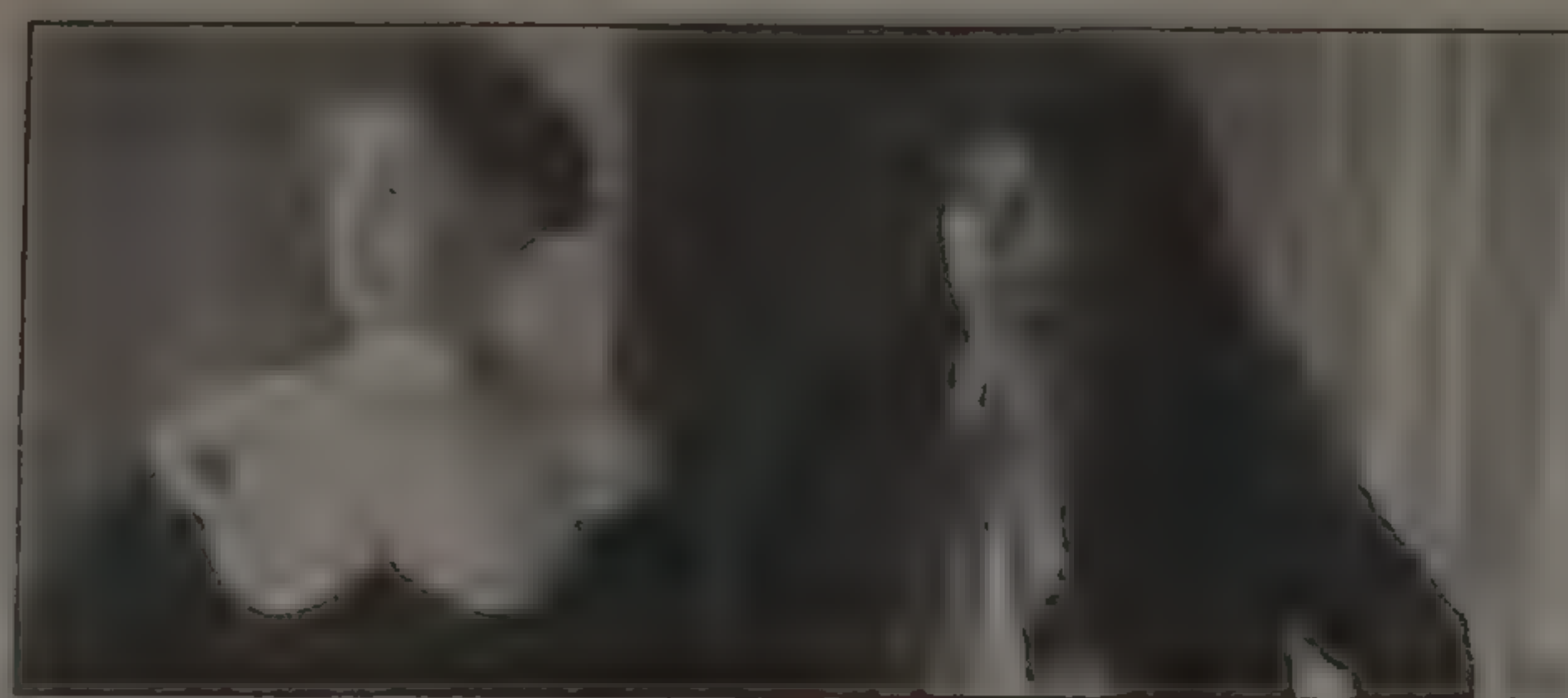
DRAMA

THE LIBERTINE
DIRECTED BY LAURENCE DUNMORE
WRITTEN BY SARAH COLE JEFFREYS
STARRING JOHNNY DEPP, SAMANTHA MORTON,
QUINN MALKOVICH

characters tend to exchange well-turned quips and bawdy puns and one-liners instead of engaging in conversation.

"YOU WILL NOT like me," Wilmot warns us in a speech to the audience at the top of the movie, and he and director Laurence Dunmore proceed to make good on that promise.

Wilmot cheats on his wife Elizabeth (Rosamund Pike); he insults his friends, including fellow playwright George Etherege (Tom Hollander), who would immortalize Wilmot as the hero of *The Man of Mode*; he pisses



away his life and his talent night after night, emptying bottles and filling up wenches; and he repays the generosity and support of King Charles (a banana-nosed John Malkovich) by writing a spectacularly pornographic play portraying the monarch as a restless, impotent whoremaster.

(We're not told the title of the production, but I like to think Wilmot

called it *The Loin King*.)

The only constructive relationship in Wilmot's life appears to be the one he strikes up with Elizabeth Barry (Samantha Morton), a struggling actress who—for some inexplicable reason—captures Wilmot's imagination and whom he decides to transform into the greatest dramatic performer on the London stage.

He succeeds (and wins a 20-guinea wager in the bargain), but his fondness for Barry is not enough to divert him from his downward spiral.

By the end of the film, Wilmot is only in his early 30s but his alcoholism is so far gone that he begins pissing his pants. His syphilis is so advanced that he's gone half-blind, his face is a ghastly quilt of sores and lesions and his nose has fallen off, replaced by a silver one that straps around his head.

I assume the grotesquerie of these final scenes were what attracted Depp to this role, but he seems so bored and listless in the 90 minutes leading up to them that it's impossible for this dreary, muddy-looking, surprisingly sexless film to summon any momentum.

The Libertine is a pointlessly unpleasant excursion into history; as I left the theatre and squinted into the sunlight, I found myself unexpectedly relieved to re-enter the 21st century. ▽

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16 Blocks doesn't go the distance

DARREN ZENKO / darren@vueweekly.com

There's always something new to be made of conventional genres, always somewhere for some artist to go that's going to make us look at tired styles in a new way. But is Richard Donner the guy to breathe new life into duo-based jeopardy-action police movies?



He codified the form with the *Lethal Weapon* movies, and that's where his instincts still lie. They're not bad instincts ... but it'll take a lot more than the put-on grittiness of *16 Blocks*, with its shaky camerawork and real-time structure, to sell Donner as an iconoclast.

Bruce Willis is a rumpled, haggard, depressed, washed-up alcoholic cop who's given a simple prisoner-transport job: get this kid to the courthouse, 16 titular blocks away, where he's due to testify against some bad dudes.

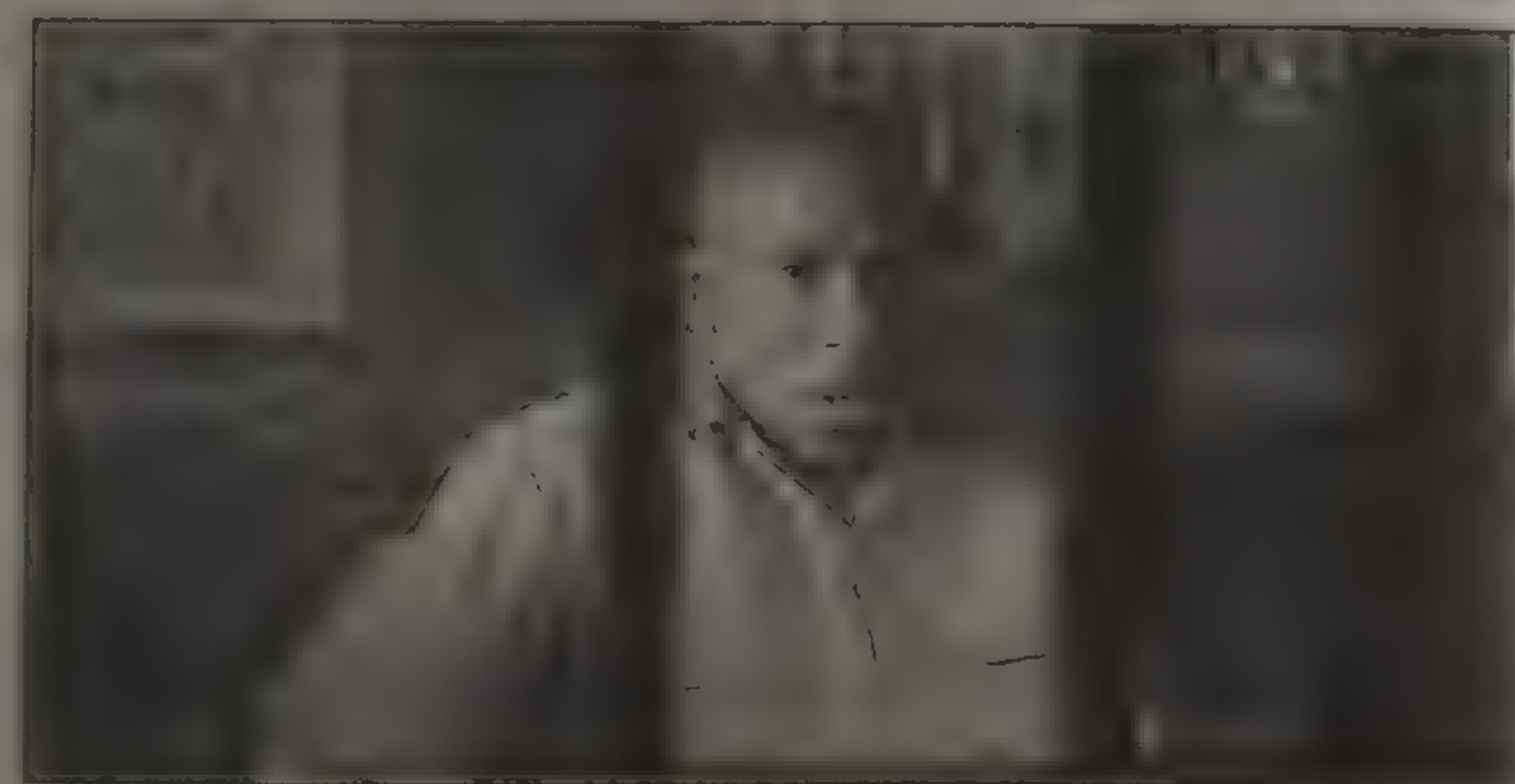
Mos Def is the witness, an annoying, motormouthed hopeful loser who gets right on Willis's last un-numbered nerve and stays there.

Will this unlikely pair make it through the 16-block gauntlet and defeat the crooked cops? Maybe! Will they learn about each other, and maybe learn a little bit about themselves in the process? Well, duh.

YEAH, FAMILIAR TERRITORY, and two familiar problems. The first is pacing: when the protags stop running to have breathless chat, the movie stops with them ... and when they stop too long, everything grinds to a boring halt.

The second is that old, amorphous spectre, "lack of chemistry"—a lazy critic's cop-out, thank you very much.

Haggard-cop roles are what Willis was cloned to play, and he does the good job you'd expect him to do, but the horrid characterization given to Mos Def—I can't imagine he devel-



ACTION

16 BLOCKS
DIRECTED BY RICHARD DONNER
WRITTEN BY ROBERTO WALSH
STARRING BRUCE WILLIS, MOS DEF, DAVID MORSE

oped such a grating, insulting character on his own—is like a force field preventing them from doing anything meaningful.

And, you know, that sucks because Mos Def is—or will be—a damned

awesome actor. He has a humility and curiosity that makes for mesmerizing performances, both on screen and on stage as an MC.

Mos's character may be the worst thing about *16 Blocks*, but Mos himself is the best thing: keeping "Eddie Bunker" from crashing into Joe Pesci territory obviously took every ounce of his strength.

I'm glad he got it out of his system, he's one to watch. ▽

Rapper/actor fame 'n' shame

With three movies in 2006—*16 Blocks*, *Journey to the End of the Night* and *The Brazilian Job*, Mos Def is the current vanguard of a legion of rapper/actors stretching back through the decades. Here, some hi- and lo-lites of MC-theatrical history.

LL COOL J LL is fantastic. Forget *Mindhunters* or *S.W.A.T.* For a look at the real deal, rent a copy of *Toys*. His food-touching monologue is a classic.

WILL SMITH *Autism: Parents don't Don't Understand!* Yeah, me too; sorry. *The Fresh Prince* makes me feel old.

QUEEN LATIFAH I want to like her, but I

just can't. Sorry. It's something wrong with my ears, or something.

MARKY MARK Mark Wahlberg's a genuine Hollywood star, now. I wonder, does he still have that incredible flow on the mic? What are the Funky Bunch doing?

THE ICES T and Cube. Ice Cube's cuddlier, but Ice T's the better actor. Also, Ice T played an homicidal anthropomorphic kangaroo in *Tank Girl*.

TUPAC If he hadn't been killed, Tupac would have won seven Oscars, been elected president, found the cure for cancer and ended America's dependence on foreign oil. Ask anybody. ▽

Philip Seymour Hoffman
capote



BASED ON THE BOOK BY GERALD CRABBE SCREENPLAY BY DAN FUTTERMAN DIRECTED BY BENNETT MILLER

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Concert film mines out Neil Young's *Heart of Gold*

JUST DRUMS / JUSTICE.COM
Early last year, Neil Young's life was abruptly overtaken by dark shadows. After his father died following a period of dementia, Young was diagnosed with a brain aneurism. Soon after, he underwent surgery to remove it.



THIS ROCKS

In the few months that separated the first of these events event from the last, Young wrote and recorded *Prairie Wind*, the songs spilling out of him nearly faster than he could keep up with, urged on by his looming potential appointment with his own mortality.

Young survived, of course, and by August was debuting these songs—and reviving others from his prolific catalogue—before an audience at Nashville's magisterial Ryman Auditorium, once home to The Grand Ole Opry.

Carefully staged for the cameras and recorded for posterity by director Jonathan Demme, the event now graces cinemas as *Neil Young: Heart of Gold*, an autumnally hued tribute to survival, friendship and self re-examination in the face of time and loss.

And with a sprinkling of Tennessee kitsch in the stage design, it's also a celebration of the famously eclectic Young's singular relationship with the genre that calls Nashville its spiritual

MUSIC

UPPER END, MAN IN
**NEIL YOUNG:
 HEART OF GOLD**
 DIRECTED BY JONATHAN DEMME
 FEATURING NEIL YOUNG, BEN KEITH,
 EMMYLOU HARRIS

home.

AN ELEGIAC AIR permeates these songs, which (more or less) fall into the country vein—songs written for a dead father, a dead roadie, a dead dog, an old guitar, an adult daughter who's left home, an old caretaker, countless lost friends and the wife not only still standing but singing by Young's side, to whom he turns his head to coo "I wanna see you dance again" in one of the film's many touching moments.

Young's writing has always favoured the long view, and now at 59, his songs have come full circle, but not without a certain sting. When he sings "I'm getting' old" before ripping into a fierce harmonica solo, it's clear he feels the weight of these words, and while accepting, he isn't especially happy about it.

One of the truly impressive feats of *Heart of Gold* is the remarkable power and soul infusing renditions of such familiar Young chestnuts as "Heart of Gold" and "Old Man," and even the weirdly irresistible "Comes



a Time" (fleshed out by nearly a dozen guitars).

The achievement can be credited not only to Young, but also to the almost palpable warmth circulating between the many talented friends he shares the stage with, among them the incomparable Emmylou Harris, steel guitarist Ben Keith and that moustached guy who finds sweet ecstasy in sweeping through "Harvest Moon." And then there's the horn section, string section and choir who turn up intermittently to help raise up a tremendous wall of sound

With such a strong group, even the corniest of Young's lyrics (and believe me, they get downright syrupy) retain a simple profundity through fullness and commitment, a grand reflection of Young's piercing sincerity.

Though not physically sharing the stage, Demme, too, seems in perfect sync with Young's mood. Something that made Demme's *Stop Making Sense* one of the very best concert films was his intricate manipulation of filmic language to engage with—rather than simply mirror—musical performance

The same strength is in evidence here, an anti-MTV approach that eschews happy audience shots, enjoys its long, slow pans of the stage and holds firmly on numerous close-ups of Young's face working its musculature around that unmistakable voice

Call it blatant mythologizing if you will, but *Heart of Gold* locks upon the ordinary truth and spirit behind Young's claim that "it's a long road behind me," and it's something he sings not just for him, but for all of us still travelling. ▽

ALLIANCE ATLANTIS

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 ABSOLUTELY BRILLIANT.
 ONE OF THE MOST POWERFUL AND MOVING
 FILMS I'VE EVER SEEN. A MUST-SEE.
 SHAWN EDWARDS

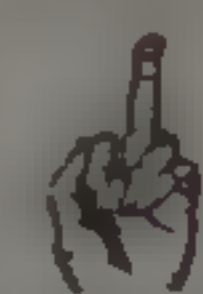
TSOTSI

STARTS FRIDAY, MARCH 17TH!

She blinded me with *Ultraviolet*'s dumb science

DANNEN ZENKO / dannen@vancouverweekly.com

Hey, how's about a dozen slow, leering pan shots creeping all the way up Milla Jovovich's bare-belly body as she poses sexily in the entry to yet another room filled with henchmen? You got it, boss!



THIS SUCKS

Sure, you could save some money and the same effect by checking out the *Ultraviolet* poster through a toilet-paper tube, but a true catsuit connoisseur values the Big Screen Hollywood Experience. And nothing puts the steel in a sweat-straining nerd-on like joyless one-liners growled through gritted teeth in Dolby Surround.

"The Blood War is On!" goes the tagline. A series of brawls is a "war," and a couple of 14A cuts and scrapes—there's more gore from thumbs nicked

SCI-FI

NOW PLAYING

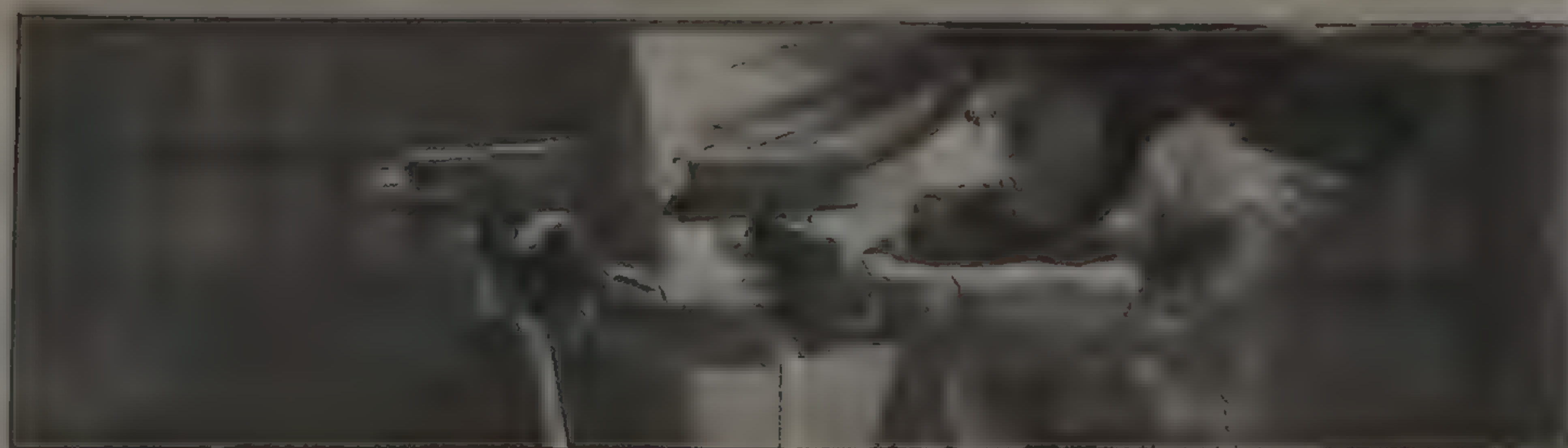
ULTRAVIOLET

WRITTEN AND DIRECTED BY KURT WILLMER
STARRING MILLA JOVOVICH, CAMERON BRIGHT,
NICKY KATT

on microscope slides than from sword stabs—count as "blood"? OK.

I'm told this is a sort of vampire movie, that Jovo and her ex-gang of Strokes-looking euro-models are "hemophages" (hemo = blood, phage = consumer). I'll have to take your word for it; there is no blood-eating.

Jovo desperately jabs herself with some green gunk once ... some kind of blood substitute? To quote the heroine, "Maybe ... maybe not." Like most of *UV*'s sci-fi ideas, introduced and forgotten at a rate of one per scene, the green gunk is never



explained and never again figures.

And writer/director Kurt Willmer's most chilling vision of the future? All of humanity (and hemophagocytosis) will be struck by a virulent cochlear infection which renders them incapable of hearing the ridiculous bullshit that's coming out of their mouths.

FOR STUNTED, tasteless violence-porn-addicted man-children, it's all here: interminable rote kung-fu fights, spastic *Matrix*-spawn set to the obligatory Enya-meets-NIN soundtrack of TAKKA-CHAKKA-WHUMPA-CHAKKA-TAKKA drums and operatic yodeling ... plus an anti-gravity

motorcycle chase!

And when dumb science, sham emotion and clueless writing come together, well (spoiler alert), the doomed little clone boy is saved from death by catching vampire germs from Jovo's single tear of grief. Movie magic! ▼

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From ancient epic poem to the silver screen, *Beowulf & Grendel* is lost in translation

TRENT WILKIE / trent@vancouverweekly.com

If anyone ever suggests that adapting a thousand-year-old 3182-line Old English epic poem into a movie is easy, laugh.



THIS IS OK

Despite the inherent difficulties, however, *Beowulf & Grendel* director Sturla Gunnarsson delivers a visually stunning film that manages to capture some of the poem's vital essence.

Beowulf, played by Scotsman Gerard Butler, is a hardened warrior who is revered in his homeland but is conflicted by the idolatry he receives.

When he travels to nearby Zealand to rid his settled king Hrothgar (Stellan Skarsgard) of a "monster," he finds that life is not black and white.

This monster Grendel, wonderfully portrayed by Ingvar E. Sigurdsson, is

EPIC

OPENS FRI, MAR 10

BEOWULF & GRENDEL

DIRECTED BY STURLA GUNNARSSON

WRITTEN BY ANDREW RATTIG

STARRING GERARD BUTLER,

STELLAN SKARSGARD, SARAH POLLEY

INGVAR E. SIGURDSSON

not a monster at all but an anthropomorphic giant who seeks vengeance against Hrothgar for killing his father.

THE FILM IS jam-packed with referential detail leaving the story a bit confusing. Granted, adding scenes where the characters were able to develop as they do in the poem would probably add a few weeks to the running time, but the film seems hooked on brevity.

This is to the detriment of the char-

acters. You've got Grendel, a grunting and snorting oddity, and Hrothgar as his drunken and dying nemesis. This leaves Beowulf as just another stereotypical hero.

This is also true of the pagan witch Selma (Sarah Polley), whose accentless portrayal seems to lack any real poignancy save for being the love interest of Beowulf.

The saviour of the film is the cinematography. From snow-bound ice fields to rolling and ancient seas, Iceland is to *Beowulf & Grendel* what New Zealand was to *Lord of the Rings*.

The scenery, acting as a character in its own right, gives the film legitimacy and the audience a real sense of the desolation.

Despite this, you still end up with the feeling of what the film could have been, not what it is. ▼

GARNEAU theatre
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ACADEMY AWARD WINNER
NIGHTLY 8:30 PM
SAT & SUN MATINEE 1:00 PM

NIGHT WATCH
NIGHTLY 9:15 PM
SAT & SUN MATINEE 3:30 PM
RATED 14A GOVT SCENES

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

TRANSAMERICA
NIGHTLY 7:00 & 9:10 PM
SAT & SUN MATINEE 2:00 PM
RATED 14A MATINEE THEATRE

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

THE THREE BURIALS OF MELQUIADES ESTRADA

THE THREE BURIALS OF MELQUIADES ESTRADA
NIGHTLY 8:50 & 9:15 PM
SAT & SUN MATINEE 2:30 PM
RATED 14A MATINEE THEATRE

FILM LISTINGS

FRI. MARCH 9 - THU. MARCH 16, 2006

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE-JASTER

6094 Connaught Dr., Jasper, 852-4749

DATE MOVIE (14A, crude content throughout) Fri Sat 7:00 9:00 Sun-Thu 8:00**FINAL DESTINATION 3** (18A, gory scenes) Fri Sat 7:00 9:00 Sun-Thu 8:00

CINEMA CITY-12/MOVIES 12

Cinema 12: 3633-99 St., 463-5481

CRASH (14A, frequent coarse language, mature themes) Sat-Sun 10:50 Daily 1 25 3:55 7:20 10:00 Fri Sat late show 12:25**SHOPGIRL** (PG, sexual content, not recommended for children) Sat-Sun 10:55 Daily 1:20 4:00 6:50 9:35 Fri Sat late show 11:55**FUN WITH DICK AND JANE** (PG, not recommended for young children) Sat-Sun 11:30 Daily 2:10 4:25 7:25 9:35 Fri Sat late show 11:45 Kids Cabin Fever: Thu 2:10**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:35 7:00 Sun-Thu 1:00 4:35 8:15 Fri Sat late show 10:40**TRISTAN AND ISOLDE** (14A) Sat-Sun 11:10 Daily 1:50 4:20 6:55 9:40 Fri Sat late show 12:05**CHEAPER BY THE DOZEN 2** (G) Sat-Sun 11:20 Daily 1:30 4:05 7:05 9:20 Fri Sat late show 11:30**HOTEL** (18A, explicit violence, disturbing content, sexual content) Daily 4:10 9:45 Fri Sat late show 12:00**THE RINGER** (PG, crude content) Sat-Sun 11:25 Daily 1:55 4:40 7:10 9:25 Fri Sat late show 11:50**PRIDE AND PREJUDICE** (G) Sat-Sun 11:05 Daily 1:45 4:30 7:20 9:55 Fri Sat late show 12:20**HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE** (PG, frightening scenes, not recommended for young children) Daily 1:05 4:15 7:30 Fri Sat late show 10:45**THE FAMILY STONE** (PG) Sat-Sun 11:15 Daily 1:35 4:35 7:35 9:50 Fri Sat late show 12:10**LAST HOLIDAY** (PG) Sat-Sun 11:10 Daily 1:40 7:00**CHICKEN LITTLE** (G) Sat-Sun 11:45 Daily 2:15 4:45 7:15 9:15 Fri Sat late show 11:35

CITY CENTRE

10200-102 Ave., 421-7020

CRASH (14A, frequent coarse language, mature themes) Sat-Sun 11:20 Daily 2:05 4:35 7:30 9:55 Fri Sat late show 12:10**SHOPGIRL** (PG, sexual content, not recommended for children) Sat-Sun 11:10 Daily 1:50 4:20 7:15 9:40 Fri Sat late show 11:50**FUN WITH DICK AND JANE** (PG, not recommended for young children) Sat-Sun 11:15 Daily 1:40 4:45 7:20 9:50 Fri Sat late show 12:00 Kids Cabin Fever: Thu 1:40**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sat 11:00 2:30 7:00 Sun-Thu 1:00 4:35 8:15 Fri Sat late show 10:45**TRISTAN AND ISOLDE** (14A) Sat-Sun 10:55 Daily 1:25 4:25 7:05 9:45 Fri Sat late show 12:05**CHEAPER BY THE DOZEN 2** (G) Sat-Sun 11:30 Daily 1:50 4:40 7:10 9:30 Fri Sat late show 11:30**THE NEW WORLD** (PG, violence, DTS Digital) Sat-Sun 10:45 Daily 1:20 6:50**HOTEL** (18A, explicit violence, disturbing content, sexual content, DTS Digital) Daily 4:30 10:05 Fri Sat late show 12:20**THE RINGER** (PG, crude content) Sat-Sun 11:05 Daily 1:55 4:55 7:40 10:10 Fri Sat late show 12:15**PRIDE AND PREJUDICE** (G) Sat-Sun 10:50 Daily 1:30 4:05 6:55 9:35 Fri Sat late show 12:00**HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE** (PG, frightening scenes, not recommended for young children) Fri Sat 1:00 4:10 7:25 Sun-Thu 1:15 4:30 7:40 Fri Sat late show 10:35**LAST HOLIDAY** (PG) Sat-Sun 11:25 Daily 1:45 4:15 7:35 9:55 Fri Sat late show 11:55**CHICKEN LITTLE** (G) Sat-Sun 11:35 Daily 2:00 4:50 7:15 9:15 Fri Sat late show 11:20

CITY CENTRE

10200-102 Ave., 421-7020

BROKEBACK MOUNTAIN (14A, mature themes, sexual content, DTS Digital) Fri-Tue 12:40 3:40 6:40 9:40 12:40 3:40 9:45 8:40 Thu 12:40 3:40 9:45**WALK THE LINE** (PG, mature themes, not recommended for young children, DTS Digital) Fri-Wed 12:30 3:30 6:30 9:35 Thu 12:30 3:30 6:35**ULTRAVIOLET** (14A, DTS Digital) Daily 12:10 2:30 4:50 7:05 9:20**16 BLOCKS** (14A, DTS Digital) Daily 12:50 4:00 6:50 9:50**DAVE CHAPPELLE'S BLOCK PARTY** (14A, coarse language, DTS Digital) Daily 1:00 3:50 7:00 9:50**THE HILLS HAVE EYES** (18A, brutal violence, gory scenes, disturbing content, Dolby Stereo Digital) Daily 1:10 4:10 7:25 10:15**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children, Dolby Stereo Digital) Daily 12:20 2:40 5:00 7:15 10:10**THE LIBERTINE** (18A, sexual content, crude sexual language, DTS Digital) Daily 12:00 3:20 6:30 9:40**BEOWULF AND GREDEL** (14A, violence, sexual content, DTS Digital) Daily 1:20 4:20 7:30 10:00**V FOR VENDETTA** (14A, coarse language, violence) Thu 12:00

CLAREVIEW

4211-139 Ave., 472-7602

CURIOUS GEORGE (G) Fri-Sun 12:30 2:30 4:30 6:35 Mon-Thu 4:30 6:35**WALK THE LINE** (PG, mature themes, not recommended for young children) Daily 9:00**AQUAMARINE** (PG) Fri-Sun 1:30 4:15 6:40 9:15 Mon-Thu 4:15 6:40 9:15**DATE MOVIE** (14A, crude content throughout) Fri-Sun 1:20 3:30 5:30 7:35 10:00 Mon-Thu 3:30 5:30 7:35 10:00**16 BLOCKS** (14A) Fri-Sun 2:00 4:45 7:40 9:55 Mon-Thu 4:45 7:40 9:55**THE PINK PANTHER** (PG) Fri-Sun 1:50 4:10 7:20 9:30 Mon-Thu 4:10 7:20 9:30**ULTRAVIOLET** (14A) Fri-Sun 12:50 3:40 6:45 9:10 Mon-Thu 3:40 6:45 9:10**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children) Fri-Sun 1:40 4:00 6:50 9:20 Mon-Thu 4:00 6:50 9:20**THE HILLS HAVE EYES** (18A, brutal violence, gory scenes, disturbing content) Fri-Sun 2:10 4:40 7:30 9:50 Mon-Thu 4:40 7:30 9:50**THE SHAGGY DOG** (G) Fri-Sun 1:10 3:50 7:10 9:35 Mon-Thu 3:50 7:10 9:35**EIGHT BELOW** (G) Fri-Sun 1:00 4:20 7:00 9:40 Mon-Thu 4:20 7:00 9:40

EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave., 128 St., 463-5481

THE ENCHANTED COTTAGE (G) Mon 8:00

GALAXY CINEMAS - SHERWOOD PARK

2000 Sherwood Drive, 416-1115

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content, no passes) Fri 4:30 7:30 10:00 Sat-Sun 1:30 4:30 7:30 10:00 Mon-Thu 7:30 10:00**THE SHAGGY DOG** (G) Fri 4:00 7:10 9:35 Sat-Sun 1:00 4:00 7:10 9:35 Mon-Thu 7:10 9:35**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children) Fri 4:10 7:15 9:50 Sat-Sun 1:10 4:10 7:15 9:50 Mon-Thu 7:15 9:50**16 BLOCKS** (14A) Fri 3:45 6:40 9:10 Sat-Sun 12:50 3:45 6:40 9:10 Mon-Thu 6:40 9:10**ULTRAVIOLET** (14A) Fri 4:20 7:20 9:55 Sat-Sun 1:20 4:20 7:20 9:55 Mon-Thu 7:20 9:55**AQUAMARINE** (PG) Fri 4:15 6:45 9:20 Sat-Sun 1:15 4:15 6:45 9:20 Mon-Thu 6:45 9:20**EIGHT BELOW** (G) Fri 3:40 7:00 9:40 Sat-Sun 12:45 3:40 7:00 9:40 Mon-Thu 7:00 9:40**CURIOUS GEORGE** (G) Fri 4:40 6:50 Sat-Sun 12:30 2:35 4:40 6:50 Mon-Thu 6:50**DATE MOVIE** (14A, crude content throughout) Daily 9:00**THE PINK PANTHER** (PG) Fri 3:50 7:05 9:25 Sat-Sun 12:55 3:50 7:05 9:25 Mon-Thu 7:05 9:25**BROKEBACK MOUNTAIN** (14A, mature themes, sexual content) Fri 3:30 6:30 9:30 Sat-Sun 12:40 3:30 6:30 9:30 Mon-Thu 6:30 9:30

GARNEAU

11111-111 Ave., 463-5481

CAPOTE (14A) Daily 6:50 9:15 Sat-Sun 1:00**NIGHT WATCH** (14A, gory scenes) Daily 9:15 Sat-Sun 1:00

GATEWAY 8

2950 Calgary Trail, 436-6977

FIREWALL (14A, DTS Digital) Fri Mon-Thu 7:10 9:45 Sat-Sun 1:20 4:10 7:10 9:45**CAPOTE** (14A, DTS Digital) Fri Mon-Thu 7:00 9:40 Sat-Sun 1:20 4:10 7:10 9:45**MRS. HENDERSON PRESENTS** (14A, nudity, DTS Digital) Fri Mon-Thu 6:35 Sat-Sun 1:05 3:35 6:35**RUNNING SCARED** (18A, disturbing scenes, brutal violence, coarse language throughout, DTS Digital) Daily 12:00**MEMOIRS OF A GEISHA** (PG, mature themes, not recommended for young children, DTS Digital) Fri Mon-Thu 6:45 9:25 Sat-Sun 12:40 3:45 6:45 9:25**SYRIANA** (14A, violence, DTS Digital) Daily 6:40 9:35**HUMKO TUMSE PYAAR HAI** (PG, violence, not recommended for young children) Daily 12:00**FREEDOMLAND** (14A, coarse language, mature themes, DTS Digital) Fri Mon-Thu 8:30 Sat 12:30 3:40 6:30 Sun 11:00**MUNICH** (18A, violence, DTS Digital) Fri Mon-Thu 8:30 Sat-Sun 1:00 4:20 8:30**CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE** (PG, may frighten young children, DTS Digital) Fri Mon-Thu 7:00 9:30 Sat-Sun 1:00 4:20 8:30**DOOGAL** (G, DTS Digital) Sat-Sun 12:55 4:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave., St. Albert, 963-5555

EIGHT BELOW (G) Daily 1:30 4:30 7:00 9:15**16 BLOCKS** (14A) Daily 1:00 3:00 7:05 9:25**CURIOUS GEORGE** (G) Daily 5:00**AQUAMARINE** (PG) Daily 1:45 3:45 5:45 7:45 9:35**FAILURE TO LAUNCH** (PG, sexual content, not recommended for young children) Daily 1:15 3:30 5:25 7:25 9:25**THE SHAGGY DOG** (G) Daily 1:00 3:15 5:25 7:30 9:35

LEDUC CINEMAS

4752-50 St., Leduc, 984-2728

16 BLOCKS (14A) Daily 7:10 9:25 Fri Sat-Sun 1:00 3:25**ULTRAVIOLET** (14A) Daily 7:05 9:20 Fri Sat-Sun 1:05**THE SHAGGY DOG** (G) Daily 7:00 9:25 Fri Sat-Sun 1:10 3:35**AQUAMARINE** (PG) Daily 6:50 9:15 Fri Sat-Sun 12:50 3:10

MAGIC LANTERN CINEMA - CAMROSE

Camrose, 780-3141

FAILURE TO LAUNCH (PG, sexual content, not recommended for young children) Daily 7:10 9:20 Sat-Sun 2:10**THE SHAGGY DOG** (G) Daily 7:05 9:10 Sat-Sun 2:05**EIGHT BELOW** (G) Daily 6:50 9:05 Sat-Sun 1:50**16 BLOCKS** (14A) Daily 6:55 9:15 Sat-Sun 1:55**AQUAMARINE** (PG) Daily 7:00 9:00 Sat-Sun 2:00

MAGIC LANTERN CINEMA - SPRUCE GROVE

205 Main St., Spruce Grove, 972-2332

EIGHT BELOW (G) Daily 7:00 9:15 Sat-Sun 2:00

METRO CINEMA

9928-101A Ave., Citadel Theatre, 425-9212

EXTRA! MOVIES! SHOWS & NEW FILM LINE-UP FILMS (STC) Fri 7:00**MAMAY** (STC) Sat 7:00 9:00**DORA WAS DYSFUNCTIONAL/KINOMANIA** (STC) Sun 10:00**FRIEND OF THE DECEASED** (STC) Sun 9:00

NEW WEST MALL 8

New West Mall, 443-3333

SHOPGIRL (PG, sexual content, not recommended for young children) Fri-Sun 1:35 3:50 6:30 9:00 Mon-Thu 6:30 9:00**TRISTAN AND ISOLDE** (14A) Fri-Sun 1:30 4:00 6:40 9:20 Mon-Thu 6:40 9:20**CHEAPER BY THE DOZEN 2** (G) Fri-Sun 1:40 4:10 7:10 9:30 Mon-Thu 7:10 9:30**KING KONG** (PG, frightening scenes, not recommended for young children) Fri-Sun 2:30 7:30 Mon-Thu 7:30**FUN WITH DICK AND JANE** (PG, not recommended for young children) Fri-Sun 2:00 4:15 7:00 9:10 Mon-Thu 7:00 9:10**THE RINGER** (PG, crude content) Fri-Sun 1:50 4:45 7:20 10:00 Mon-Thu 7:20**THE FAMILY STONE** (PG) Fri-Sun 5:55 9:40**A HISTORY OF VIOLENCE** (18A, gory scenes, sexual content) Daily 9:45**RUMOR HAS IT...** (PG, not recommended for young children, mature themes) Daily 8:40**CHICKEN LITTLE** (G) Fri-Sun 2:20 4:30 6:50 Mon-Thu 6:50

NORTH EDMONTON CINEMAS

14231 137th Avenue, 780-732-2223

THE HILLS HAVE EYES (18A, brutal violence, gory scenes, disturbing content, no passes) Daily 1:20 4:40 7:40 10:00**THE SHAGGY DOG** (G) Daily 12:00 1:30 2:20 4:10 5:00 7:00 9:00**FAILURE TO LAUNCH** (PG, sexual content, not recommended for children) Daily 12:30 2:50 5:10 7:40 10:10**16 BLOCKS** (14A) Daily 1:40 4:20 7:20 9:50**DAVE CHAPPELLE'S BLOCK PARTY** (14A, coarse language) Daily 2:00 4:30 7:45 10:20**ULTRAVIOLET** (14A) Daily 1:00 3:10 5:30 8:10 10:35**AQUAMARINE** (PG) Daily 12:40 3:30 6:40 9:10**RUNNING SCARED** (18A, disturbing scenes, brutal violence, coarse language throughout) Daily 9:20**DATE MOVIE** (14A, crude content throughout) Daily 12:55 3:00 5:20 8:00 10:15**EIGHT BELOW** (G) Daily 1:10 4:00 7:00 9:45**CURIOUS GEORGE** (G) Daily 12:20 2:40 4:55 7:10**FIREWALL** (14A) Daily 1:20 3:50 7:05 9:40**THE PINK PANTHER** (PG) Fri-Wed 12:10 2:30 4:50 7:15 9:30 Thu 12:10 2:30 4:50 7:15**BROKEBACK MOUNTAIN** (14A, mature themes, sexual content) Daily 12:50 3:40 6:50 9:50

content) Daily 12:50 3:40 6:50 9:50

V FOR VENDETTA (14A, coarse language, violence) Fri-Sat 12:00 3:00 6:00 9:00 Sun 12:00

PRINCESS

10337-82 Ave., 433-0728

TRANSAMERICA (14A, mature themes) Daily 7:00 9:10 Sat-Sun 2:00**THE TREE BURIALS OF MELQUIADES ASTRADA** (14A, violence, sexual content) Daily 6:50 9:15 Sat-Sun 2:10

SILVERCITY WEM

WEM, 8892-170 St., 444-2400

FAILURE TO LAUNCH (PG, sexual content, not recommended for children) Daily 1:15 3:30 5:25 7:25 9:25 Mon-Tue 1:00 4:15 7:40 10:15**THE SHAGGY DOG** (G) Daily 1:00 3:15 5:25 7:30 9:35**EIGHT BELOW** (G, Digital) Daily 1:30 4:30 7:00 9:15**THE HILLS HAVE EYES** (18A, brutal violence, gory scenes, disturbing content, Digital, no passes) Daily 1:20 4:40 7:40 10:00**HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE** (PG, frightening scenes, not recommended for young children) Fri-Sun 1:00 4:15 7:30 10:00 Mon-Thu 4:15 7:30 10:00**DATE MOVIE** (14A, crude content throughout) Daily 1:40 4:20 6:50 9:20**DAVE CHAPPELLE'S BLOCK PARTY** (14A, coarse language, Digital) Daily 12:55 3:00 5:20 8:00 10:15**THE PINK PANTHER** (PG) Fri-Sun 1:50 4:10 7:20 9:30 Mon-Thu 4:10 7:20 9:30**16 BLOCKS** (14A, Digital) Daily 1:00 3:00 7:05 9:25**ULTRAVIOLET** (14A, Digital) Daily 1:40 4:40 7:40 10:00**CURIOUS GEORGE** (G, Digital) Daily 1:30 4:30 7:00 9:15**AQUAMARINE** (PG, Digital) Daily 1:45 3:45 5:45 7:45 9:35**FIREWALL** (14A, Digital) Fri-Wed 1:10 4:20 7:15 10:05 Thu 7:15 10:05**V FOR VENDETTA: THE IMAX EXPERIENCE** (PG, violence, language, violence, IMAX, Digital, French version) Thu 10:00

SOUTH EDMONTON COMMON

Night Watch's Russian CGI breeds new appreciation for the inside of your eyelids

JOSEF BRAUN / josef@vnewweekly.com

Am I the only one who feels like taking a nap when promised a CGI-soaked two-hour movie about the battle between "The Forces of Darkness" and "The Forces of Light?"



HORROR

NOW PLAYING

NIGHT WATCH

DIRECTED BY TIMUR BEKMAMBEV

WRITTEN BY BEKMAMBEV, LAETA KALOGRIDIS

STARRING KONSTANTIN KHABENSKY,

VLADIMIR MENSHOV, VALERI ZOLOTUKHIN

(I'll just argue that the considerable effort required to appreciate what *Night Watch* has to offer might not balance out its merits.)

THERE'S CERTAINLY SOMETHING allegorical or vaguely satirical to be pulled out of Bekmambetov's saga. It's a story of hidden creatures policing the balance of good and evil, enacted in a contemporary, crowded and dilapidated Moscow veering on the edge of apocalypse.

And the Russia presented is the sort of mismanaged bureaucracy struggling to maintain some balance lost with the official closing of the Cold War.

But there's also something weirdly old-fashioned about the film's Socratic yet conservative moralizing, its attempt to assign the onus for acts of devilishness and to hand some tragic guilt to its hero Anton (Konstantin Khabensky) for partaking in some

crazy voodoo aimed at making his girlfriend miscarry her child.

Thing is, whatever themes or even plot you could glean from watching the film are all but overwhelmed by the constant souping-up of every frame of celluloid by Bekmambetov, whose professional background is unsurprisingly loaded with commer-

cials and music videos.

It might be most flattering to describe the feel of Bekmambetov's style as sub-Terry Gilliam/Jean-Pierre Jeunet, an inundation of skewed angles, jarring cuts, rocket-rides along subway tunnels and cartoony, bulbous, blood-spattered close-ups of goofy-looking faces, all fed through

the sizzling brain of an agoraphobic computer addict still recovering from heavy administrations of electroshock therapy.

But I mean, hey, we get to see nervous systems glowing through flesh! I just know somebody out there thinks that's really cool. I'd still rather have a nap. ▽



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TORONTONIANS SIGN TO EDMONTON LABEL; ROCKING (AND SURPRISE) ENSUES

DAVID BERRY / david@vueweekly.com

Seeing as how just about everybody has started hailing Edmonton as the next "it" city (seriously: even the *Globe & Mail* is calling Shout Out Out Out Out our Nirvana or Arcade Fire or whoever), it's about time that bands from beyond the city limits started looking towards this mass of cold and concrete for a chance to make a name for themselves.

PREVIEW FRI, MAR 10 (8 PM)
THE ILLUMINATI
WITH TRICKY WOO, BIG JOHN DATES
NEW CITY 510

Enter Toronto's **The Illuminati**, who signed with rapidly expanding local label Rectangle Records at the tail end of 2005.

Thanks to their connections with local boogie-rock brethren Whitey Houston, the power trio—featuring Nick Sewell on bass, Les Godfrey on guitar and drummer Jim Gering—is quite possibly the first band not born and raised in Edmonton (or at least Alberta) to hope to profit from our, uh, cachet in the music industry. According to Sewell, though, the decision to go with Rectangle was actually a pretty practical one.

CONTINUES ON NEXT PAGE



Hundred Acre Wood make hardcore, not war

MIKE LAROCQUE / michael@vueweekly.com

Edmonton has always had venues for the singer-songwriters and alt-rock acts, mainly because there has always been an eager audience ready to attend the shows.

Once you enter the realm of hardcore music, however, bars turn into halls and cool and collected audiences becomes enthusiastic and, well, "ram-bunctious."

"There have been times when we've stopped playing a song because there was fighting and we had to tell people to calm down," says Aaron Brink, singer for the Edmonton hardcore (yet apparently anti-fighting) band **Hundred Acre Wood**.

"I don't even know what it is, [but]

PREVIEW SAT, MAR 11 (6 PM)
HUNDRED ACRE WOOD
WITH EXCEPT MY LIFE, THE COLLAPSE, MEANS,
THE DYING EFFECT, OF APRIL
ARGYLL HALL, \$10 (ALL AGES)

there's always been fighting at our shows."

The band—which includes Brink and fellow Edmontonians Kevin Zentner, Justin Loyer and BJ Diederichs—has grown from what Brink describes as a mere "jam-band" into a recognizable name on the local punk and hardcore scene.

SINCE RELEASING their six-track EP last summer, Hundred Acre Wood have made big improvements in both

songwriting and musicianship, resulting in tentative plans for a LP later this year. Despite some success, though, the band knows a local hardcore act will always have to work to get heard.

"It's obvious that the more intense your music is the more difficulty you're going to have getting radio play," says Brink.

"But also the audience for this kind of music just isn't as broad. It's really cool that there is a wide variety of bands that you can play with [in Edmonton]—we just played a show last week with some punk band and a death metal band. It's cool that you can mix it up—we'd rather do that than play with a bunch of bands that sound just like us." ▽

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SAT APRIL 1

SAVES THE DAY

MON APRIL 24 ALL AGES / LICENSED

BO DIDDLEY

THU APRIL 28 ON SALE JANUARY 31

WEST EDMONTON MALL 481.6420 WWW.REDS.AB.CA



REVUE / FRI, MAR 3 / MARK BIRTLES PROJECT / VELVET UNDERGROUND A who's who of savvy Edmonton music fans were crowded into the tiny Velvet Underground last Friday to see the buzz-tastic Quebec trio We Are Wolves, and those who arrived early enough to catch the supporting act were treated to a wildly energetic set by locals Mark Birtles Project. They kicked off the show with their tightly knit beats sing-along choruses, and kept the music flowing and the heads bopping all the way through. The Birtles were full of energy as frontman Mark Raymond screamed into the mic, Blake Betteridge fell onto the ground playing his guitar, and Sean Taylor pounded on the drums like they'd stolen his favorite vintage t-shirt, warming up the crowd nicely for the visitors from *la belle province*. —MARC MORIN / marc@vuwweekly.com (photo by IRALBIGH ANDERSON / ira@vuwweekly.com)

'You know, we're all about breaking rules'

EDITED BY IRALBIGH ANDERSON

"Alberta, and specifically Edmonton, are really good for us, so we figured it would be good idea to have

someone on the ground out there," he says nonchalantly, though he does admit that it's maybe a little odd for Torontonians to be getting their chance out west. "You know, we're all

about breaking rules."

THAT'S ACTUALLY NOT true: the band is also quite a bit about straight-ahead, hip-shaking rock of the '70s persuasion.

And, though this certainly isn't as obvious, they're definitely at least partially about TV themes and commercial jingles. Strange as it sounds, Sewell admits that the funky-up organ and guitar lick of The Rockford Files theme is one of the band's inspirations, and that all three members really can't get enough of renowned theme-music creator Mike Post (responsible for the *A-Team* and *Law & Order* themes, among countless others).

"That's some of the best-written music ever," Sewell explains earnestly. "It's this really neat song structure, where you're in a confined amount of time, and you really have to just get down to business in 45 seconds. It's the type of music that really sticks with you. I found myself humming a carpet-store jingle today: 'Five eight eight, two three-hundred, Empire!' It's unfortunately catchy."

For the band, that's what music is more or less all about, minus the "unfortunately" thing, of course. They like to call what they do "instant gratification"—music that hits hard and quick, without any of the messy downtime in between, albeit with more punch than your average jingle.

"It stems from the fact we just don't want to beat around the bush. There's so many bands that take a riff, or have one good part, and they just beat it until it's dead. We just want all the parts to be awesome," Sewell says with a laugh.

"I hate this industry term, but it's about hooks; you know, 'That's a great hook on the chorus' kind of stuff—well, we're what happens when you make everything a hook." ♡

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Heritage Community Foundation CTV VUE WEEKLY LEGACY ckla

Bill Eddins and the ESO celebrate Béla Bartók's Hungary heart

SARAH CHAN / sarah@vancouverweekly.com

A flurry of activity has surrounded the **Edmonton Symphony Orchestra** since it launched the highly anticipated 2006/2007 season last week.

In addition to an impressive diversity of programming and the return of well received soloists, next fall will mark the introduction of a new series for Wednesday nights which will feature the great classics in order to provide a welcomed mid-week break in the usual grind, offering some highlights of classical music's *crème de la crème* repertoire.

But what of the rest of the current season? Bill Eddins' continued acquaintance with Edmonton, for one thing, resumes this weekend with the Masters series' next offering of Béla Bartók's *Hungarian Sketches* and *Piano Concerto No. 3*.

"We dreamed up this crazy program," Eddins raves, elated at the mention of Bartók. "I'm just loving it because I'm a huge Bartók fan."

Hungary was particularly dear to the composer's heart: Bartók went to school and performed live while he lived in the country, and actually began composing there. Bartók had a great interest in Hungarian folk songs, transcribing many while collaborating with other Hungarian musicians. Around this time, Bartók began to



PREVIEW

FRI, MAR 10 AND SAT, MAR 11 (7 PM)
ESO MASTERS SERIES
WITH CONDUCTOR WILLIAM EDDINS,
PIANIST JANINA FIALKOWSKA
WINSPEAR CENTRE, \$22 - \$60

compose and experiment with new sounds—modal tones and irregular metre—making him one of the pioneers of 20th century music.

"I've always been a fan of his music, but I get an opportunity to do here in this concert a piece I've never done, the Hungarian sketches," Eddins says. "And then I get to do one of my all time favourite pieces, his 3rd piano concerto—it is just a beautiful, gorgeous, romantic fairy-tale... it's a love letter to his wife."

PERFORMING THIS HOMAGE to Bartók's

wife will be Montréal-born Janina Fialkowska, who, like many soloists, has toured all over the world but unlike many soloists also happens to be a member of the Order of Canada—Fialkowska received the honour after publishing a book detailing her experience with cancer, from which she has since recovered.

Finally, this weekend's concert will also be featuring one other offering from Eastern Europe, Liszt's *Hungarian Rhapsody*.

"This is fun because doing a Hungarian Rhapsody with an orchestra is always a challenge, it's bordering on arrogant," Eddins exclaims. "You need that off-the-cuff 'humph' attitude of 'bring it on!' It promises to be huge fun." ▽



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VUEWEEKLY



NEW CITY

March 10
Tricky Woo
Illuminati
Big John Bates

Friday, March 17
MOONITOR
Consume & Guests

MARCH 24
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with TWIN FANGS and EVE COURNOYER
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THE MARBLE INDEX

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SATURDAY MARCH 18TH
DOORS 8:00PM
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DOORS 8:00PM
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DOORS 8:00PM

SATURDAY MARCH 18TH

THE MARBLE INDEX

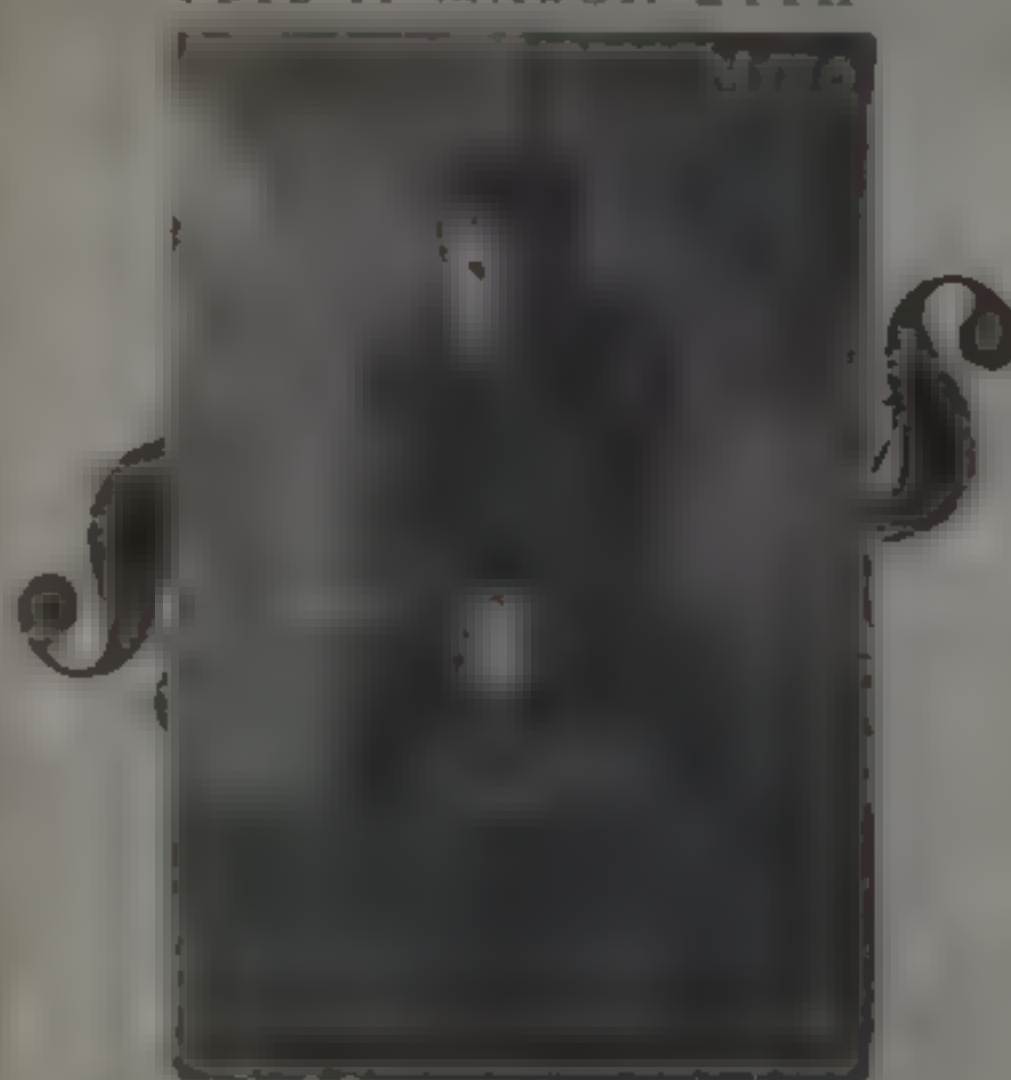
WITH THE MINIATURES AND
DAVE CRIME WAVE

NO MINORS

DOORS 8:00PM

TIX \$10

JASON COLLETT
FRIDAY MARCH 24TH



FRIDAY MARCH 24TH

JASON COLLETT

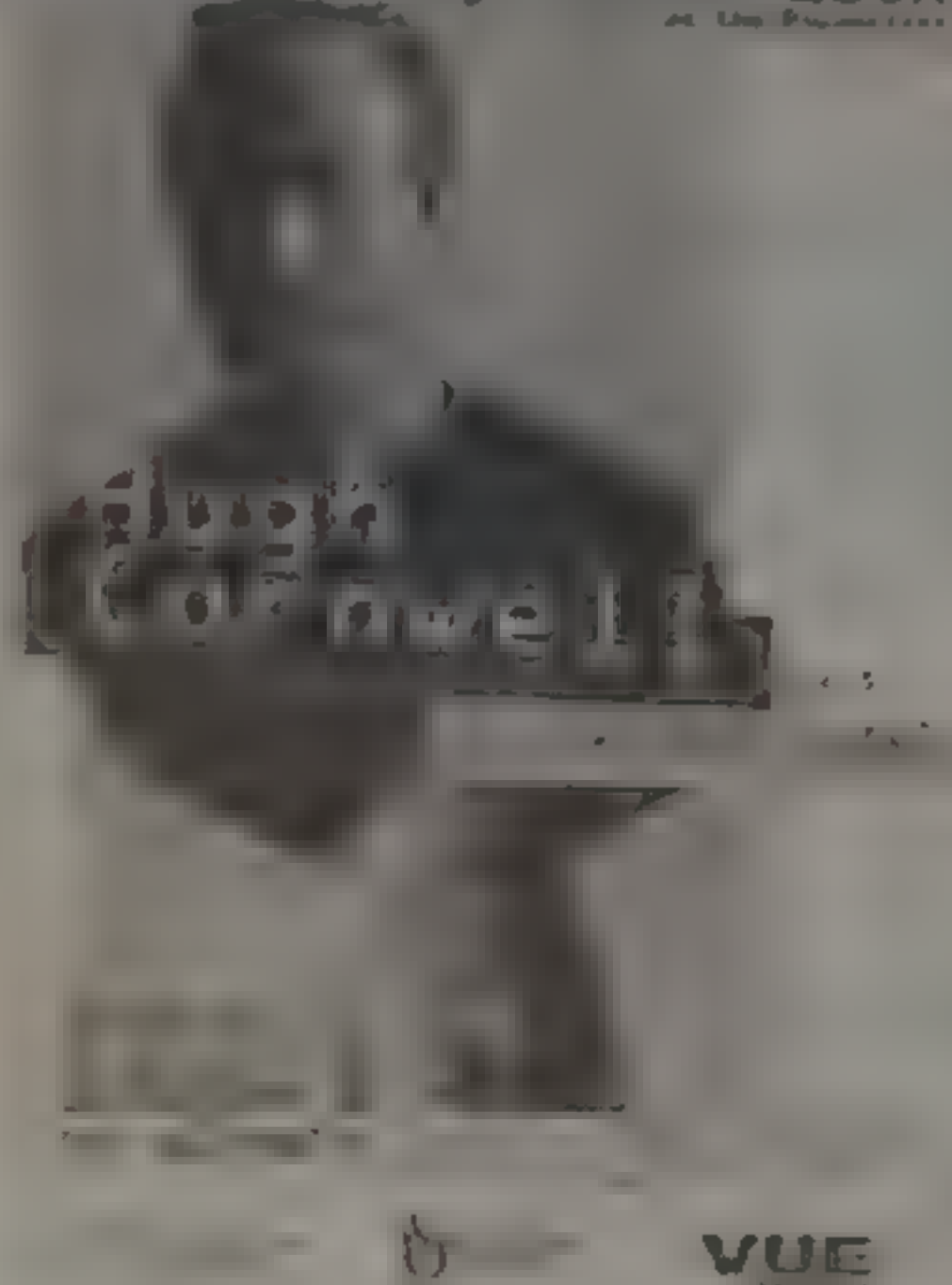
with PASO MINO

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TIX \$10

Saturday March 25th



SATURDAY MARCH 25TH

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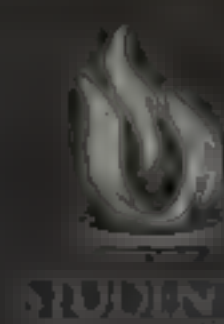
NO MINORS

DOORS 8:00PM

TIX \$10

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doors at 8:00 pm unless otherwise stated.



LISTINGS FOR YOU

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THU LIVE MUSIC

ARDEN Flock! (folk); 7:30pm,
\$25 at Arden box office.

ATLANTIC TRAP AND GILL
Floating Crowbars

BACKDRAUGHT PUB Open
stage

CHRISTOPHER'S PARTY PUB
Open stage hosted by Alberta
Crude, 6-10pm

DUSTER'S PUB Jam hosted by
Duster's

FOUR ROOMS Divine (Rhonda
Withnell, Anna Beaumont), 8pm

GRINDER Thursday jam night

JAMMERS PUB Thursday open
jam, 7-11pm

J AND R BAR AND GRILL Open
stage with The Poster Boys
(pop/rock/blues); 8:30pm-12:30am

J.J.'S Showcase Jam, hosted by
the Dr. Oxide Band, 9pm-1am

JULIAN'S PIANO BAR
Graham's Twisted Jazz
Standards, 7:30-10:30pm

NEST Open stage with Nick Zyla
every Thu

URBAN LOUNGE
Understood, fundraiser for the
Stollery

WILD WEST SALOON Donny
Parenteau

DIS

ARMOURY Vintage Thursdays
7-10pm, 4-6pm, 8-10pm, 10-12pm
hip hop

BILLY BOB'S LOUNGE Escapack
Entertainment

BLACK LIPS FREEHOUSE
Thump, intronica with the DDK
Soundsystem

BUDDY'S DJ Squiggles, Yohko
Oh-no

DECADANCE Soul Heaven with
Sweetz, T-Bass, Rezident Funk

ESMERALDA'S Big and Rich
Thursday, top 40, country

FILTHY McNASTY'S Punk Rock
Bingo with DJ S.W.A.G.

FUNKY BUDDHA (WHYTE AVE)
Requests with DJ Damian

GAS PUMP Ladies Nite: Top
40/dance with DJ Christian

GINGUR SKY LOUNGE Urban
substance Thursday: with Urban
Substance Sound Crew,
Invincible, Shortround, Echo, no
minors, 9pm (door)

HAVANA CLUB Urban, hip hop
Reggae beats with 717
Entertainment

KAS BAR Urban House with DJ
Mark Stevens, 9pm

NEWCASTLE PUB Students
Night: with DJ Odin

NEW CITY LIKWID LOUNGE
Trashetna Thursdays: Dead Rock
Stars Party, \$5

**OVERTIME BOILER AND TAP-
ROOM SOUTH** Retro to New
classic rock, R&B, urban and dance
with DJ Mikee, 9pm-2am; no cover

RED STAR Femme Fatale: rock,
pop, hip hop with DJ Kelly

THE ROOST Gorgeous Thursdays
goth/student night with DJ Eddy
Toonflash, Dr. Lexxx Tronic; \$2
(non-member)/free (members
before 10pm)/\$2 (member after
10pm)

RUM JUNGLE Student Night
Great beats

VELVET UNDERGROUND
NRMLS WLCM: electro, techno

WILDCROFT HALL Uptown Folk
Club: Bunkeye (CD release party)
8pm, \$12 (adv) at TIX on the
Square, Southside Sound, Myhre's
Music; \$14 (door)

YARDBIRD SUITE Beth Arison
8pm (door)/9pm (show); \$7 (mem-
ber)/\$11 (guest) at TicketMaster

with DJ Nik 7, guests; no minors,
9pm (door), \$4

WUNDERBAR Up and Down
Thursday: with DJ Ian, Kelly and
others

FRI LIVE MUSIC

ARDEN Al Stewart (folk rock),
7:30pm; \$25 at Arden box office

ALLEGRO Terry Jorden (piano)
6-9pm

ATLANTIC TRAP AND GILL
Drops of the Pure

AZUCAR LATIN NIGHTCLUB
The Capital Health Cuban Cabaret
America Rosa (Latin), 10:30pm
(free dance lessons at 8:30pm); \$7
at TIX on the Square, fundraiser
for The ALS Clinic

BLIND PIG SlowBurn, 9:30-
11:30pm

BLUE CHAIR CAFÉ Gaye
Delorme, \$42 (dinner show)/\$18
(door)

CLUBS Night of Artists: Guitar
Women featuring Sue Foley, Ellen
McIlwaine, Rachelle Van Zanten,
7pm (door), 8pm (show), \$17 (adv)
at TIX on the Square, fundraiser
for The ALS Clinic

CASINO YELLOWHEAD X-Factor
(pop/rock)

CASINO YELLOWHEAD X-Factor
(pop/rock)

CROWN ANCHOR PUB
Billy Wiseman, Saltwater Cowboy

FESTIVAL PLACE Patty Larkin,
7:30pm, \$26 (cabaret)/\$24
(box)/\$22 (theatre) at Festival Place
box office, TicketMaster

FOUR ROOMS Divine (Rhonda
Withnell, Anna Beaumont), 9pm

GRINDER Dan Sinasac (mots
rock)

JAMMERS PUB country/rock
band, 9-2am

JEFFREYS CAFÉ Charlie Austin
(jazz), 8:30pm, \$7

JEKYLL AND HYDE HeadWind
(pop/rock covers), 9:30pm, no cover

J.J.'S Rumble Bee (rock)

JULIAN'S PIANO BAR Dennis
Plays Favourites, 7:30-10:30pm

NEWCASTLE PUB The Drastics

NEW CITY LIKWID LOUNGE Big
John Bates and the Voodoo Dollz
Ticky Woo, Illuminati, \$12

POWER PLANT Shout Out Out
Out Out, Twin Fangs, Eve
Cournoyer, free

RENDEZVOUS PUB Simply Put,
Her Al bi, White Summer (rock),
9pm, \$5

ST. BASIL'S CULTURAL CENTRE
Full Moon Folk Club: Ruthie Foster,
7pm (door)/8pm (show), sold out

SUB STAGE Patsy Amico and
Brian Gregg; noon; free

URBAN LOUNGE Granny
Dynamite

VELVET UNDERGROUND Jets To
Theory (CD release) Smashula
Chick Maggot; no minors, 8pm
(door); \$10 (door)

WILD WEST SALOON Donny
Parenteau

WOODCROFT HALL Uptown Folk
Club: Bunkeye (CD release party)
8pm, \$12 (adv) at TIX on the
Square, Southside Sound, Myhre's
Music; \$14 (door)

YARDBIRD SUITE Beth Arison
8pm (door)/9pm (show); \$7 (mem-
ber)/\$11 (guest) at TicketMaster

CLASSICAL

CHATEAU LACOMBE The
University Of Alberta Concert
Choir; dinner concert and silent
auction, 6pm

WINSPEAR CENTRE Masters
Edmonton Symphony Orchestra,
William Eddins (conductor),
Janina Fialkowska (piano), 7pm;
\$20 (door)

DIS

ARMOURY Fishbone Fridays
Top 40 downstairs/retro 80
upstairs

AZUCAR LATIN NIGHTCLUB
Top 40 with Latin band and DJ
Papi

BACKROOM VODKA BAR
Element: D'n B/house/breaks
with Degree, Phatcat, Neal K,
Shortee, Sweetz and more

BAR WILD Bar Wild Fridays

BOOTS Retro Disco: retro dance

BUDDY'S Dance party with DJ
Alvaro

CALIENTE Funktion Fridays
rock with DJ Invincible; 10pm

DANTE'S BISTRO DJ Johnny
Sky

DECADANCE Ladies Night sexy
house with Smoov, guests

ESCAPE Fahrenheit Fridays

ESMERALDA'S DJ Jimmy
Friday, 8pm (door)

**FUNKY BUDDHA (WHYTE
AVE)** Top tracks, rock, retro with
DJ Damian

GAS PUMP Top 40/dance with
DJ Christian

HALO Mod Club: indie rock, new
wave, Brit pop, and '60s soul
with DJ Blue Jay, DJ Travy D; no
cover before 10pm, \$5 (after
10pm)

HAVANA CLUB Urban, hip hop,
Reggae beats with 717
Entertainment

LEVEL 2 LOUNGE Hypnotiq
Friday

O'BYRNE'S DJ Finnegan; 9pm,
10:30pm

O'CONNORS IRISH PUB Brian
Calnan (keyboard)

ONE ON WHYTE Friday Nights
Top 40, \$8B, house with
People's DJ

**OVERTIME BOILER AND TAP-
ROOM SOUTH** Retro to New
classic rock, R&B, urban and
dance with DJ Mikee; 9pm-2am,
9pm-2am

RED STAR Loaded Friday: indie
rock and Brit pop with DJ
Readmade Flyboy

RUM JUNGLE Peoples DJ
Spinning

**SAPPHIRE RESTAURANT AND
LOUNGE** Deep House with
Friday resident DJ Luke Morrison

STOLLI'S Top 40, R&B, house
with People's DJ

STONEHOUSE PUB Top 40
with DJ Tysin

TWILIGHT AFTERHOURS
Flashback: house/hard with
Johnny Dangerous, Andy Inertia,
guests; 1-7am

WUNDERBAR The Beam Team
guest DJs

Y AFTERHOURS Foundation
Fridays: Main: Youthful, funky,
up-beat house with Anthony
Donohue, Nestor Delano,
Dragon, Ryan Wade, Roofio, DJ
Juicy; Lounge: Deep house, rare
groove with Tory P, Bassment,
Garage, hose with Bree, Nic-E,
no minors 1-8am

SAT LIVE MUSIC

ALLEGRO George Kovacs,
(piano), 6-9pm

ATLANTIC TRAP AND GILL 3
Drops of the Pure

AZUCAR LATIN NIGHTCLUB
America Rosa, DJ Papi and DJ

Touch It

BLACK DOG FREEHOUSE Hair
of the Dog: Dustin Cole (CD
release party), The Specialest,
Escalator; 4-6pm; no cover

BLUE CHAIR CAFÉ Gaye
Delorme, \$42 (dinner show)/\$18
(door)

CASINO EDMONTON Souled
Out (pop/rock)

**CASINO YELLOWHEAD X-
Factor** (pop/rock)

CONCORDIA Elijah's Tomb,
Riley Armstrong, AmaraA
(rock), 6:30pm (door), 7:30pm
(concert), \$12/\$10 (with a dona-
tion to the food bank)

CROWN AND ANCHOR PUB
Billy Wiseman, Saltwater
Cowboy

DRUID (JASPER AVE) Open
stage, all ages; 2-6pm

FESTIVAL PLACE Carlos del
Junco, 7:30pm; \$26
(cabaret)/\$24 (box)/\$22 (theatre)
at Festival Place box office,
Ticket Master

FOUR ROOMS Divine (Rhonda
Withnell, Anna Beaumont); 9pm,
\$18

GRINDER Dan Sinasac (roots,
rock)

**HELLENIC CANADIAN
COMMUNITY HALL** Alhambra
Ensemble Espanol (Flamenco),
"Sista" Janaya and Souljah Fyah,
8pm, \$10 (adv) at TIX on the
Square/\$15 (door)

HORIZON STAGE Kleztery
(Klezmer ensemble); 7:30pm; \$20
(adult)/\$15 (student/senior) at
Horizon Stage box office

JAMMERS PUB Saturday open
jam, 3-7:30pm, country/rock
band, 9pm-2am

JEKYLL AND HYDE HeadWind
(pop/rock covers); 9:30pm; no
cover

J.J.'S Rumble Bee (rock)

NEWCASTLE PUB The Drastics

O'BYRNE'S Captain Tractor's
Chris Wynters and Scott Peters,
2pm, no cover

POWER PLANT Battle of the
Bands: The Cheap Suits; \$5
(adv); at U of A info desks,
Power Plant

RED STRAP ARTS MARKET
Open Stage and Expressive Arts
Experience; 1-4pm

REMEDY CAFÉ Anane Mahryke
Lemire, Lara Yule Singh (singer
songwriters); 8pm; no cover

RENDEZVOUS Blacklisted, The
Madcowboys, Mr. Plow, The One
and Only (punk)

URBAN LOUNGE Granny
Dynamite

WILD WEST SALOON Donny
Parenteau

YARDBIRD SUITE Arnold
Faber's Vibre; 8pm (door)/9pm
(show); \$8 (member)/\$12 (guest)
at TicketMaster

CLASSICAL

FIRST BAPTIST CHURCH De
Profundis/New Beginnings: Da
Camera Singers (chamber choir);
8pm, \$15 (adult)/\$10
(student/senior) at TIX on the
Square, door

**MCDUGALL UNITED
CHURCH** Resound: Kokopelli,
The Edmonton Junior Children's
Choir, Lethbridge Collegiate
Institute Chamber Choir, 8pm;
\$12 (adult)/\$10 (student/sen-
ior)/\$25 (family) at door, TIX on
the Square

WINSPEAR CENTRE Masters
Edmonton Symphony Orchestra,
William Eddins (conductor),
Janina Fialkowska (piano); 8pm,
\$20 (door)

DIS

AZUCAR LATIN NIGHTCLUB
Top 40 with Latin band and DJ
Papi

DANTE'S BISTRO DJ Johnny
Sky

DECADANCE Soul Heaven
Saturdays; with DJ Femme Funk,
T-Bass and guests

ESCAPE NIGHTCLUB Saturday
Night House Party: with Urban
Metropolis featuring Harman B
and DJ Kwake

**FUNKY BUDDHA (WHYTE
AVE)** Top tracks, rock, retro with
DJ Damian

GINGUR SKY LOUNGE Soulout
Saturdays

HALO For Those Who Know
with Junior Brown, Waylon
Sherrington, REMO, guests, no
entry after 1:45am, \$5

LEVEL 2 LOUNGE Sizzle
Saturday: DJ Groovy Cuvy and
guests

ONE ON WHYTE Saturday
Nights: Top 40, \$8B, house with
People's DJ

STOLLI'S ON WHYTE Top 40
R&B, house with People's DJ

**SPORTSWORLD ROLLER
SKATING DISCO** Public skate 1
5pm, \$5; and 7pm-midnight,
\$6/\$4 (rentals)

TWILIGHT AFTERHOURS
Anthem: hard NRG/trance/funky
with Jeff Hillis, DTOR, Big
Daddy, STX, Tweek; 1am-8am

VELVET UNDERGROUND
ROMP with GOMP for STOMP
night: featuring Jord and
Relentless from the TECHNO
HIPPI CREW spinning Psyfrance
Kevin P, Cyrius, Pollux and Kat n
Da Hat; no minors, 8pm (door),
\$5

Y AFTERHOURS Release
Saturdays: **Mainroom:** under-
ground dance with Luke
Morrison, Anthony Donohue, Erin
Eden **Lounge:** Deep house, rare
groove with Tory P **Bassment:**
Hard house with Darcy Klein,
Bryan Doyle, Donovan

SUN LIVE MUSIC

ARDEN Heather Bishop; 1pm
and 3:30pm

ATLANTIC TRAP AND GILL
Derina

BLACK DOG FREEHOUSE
ReClaim Sundays: Funky jazz
hosted by Ruben Metha, Lane
Arendt and guests; no cover

BLIND PIG PUB AND GRILL
Carmen's Sunday live open jam

BLUE CHAIR CAFÉ Songwriter
in the Round: Rob Heath, Lorrie
Matheson and John Wort
Hannam; \$10

**CARGO AND JAMES TEA
SHOPPE** Open stage with Rhea
March; 7-10pm

FOUR ROOMS Collen Brown
Band; 7pm; \$5

JAMMERS PUB Sunday open
blues jam; 4-8pm

NEWCASTLE PUB Open Stage
with Willie James and Crawdad,
3pm

OSCARS PUB Open stage
Sundays hosted by Chris
Wynt

BUDDY'S NIGHTCLUB
Sundust Lounge with Mz Bianca and Mz Vanity Fair, DJ Eddy T. onflash

DECADANCE Worship with Big Daddy, DTOR, guests; 10am-12am

GINGUR SKY Furious Fridays. Electric progressive, deep house

HALO Popscore, indie hits, forgotten classics, underground favourites with S Master F, Floormatt, Kyle, G-Spot, Jer-Lo, Travy D; 9pm (door); no cover

RUM JUNGLE Service Industry Night

SPORTSWORLD ROLLER SKATING DISCO Public skate, 1-5pm, \$5/\$4 (rentals)

STOLLI'S Stoll's House Arrest with Johnny Dangerous, Andy Inertia, guests

VELVET UNDERGROUND Where It's At, DJ Sweetz, Props, Degree, no minors event; 8pm; no cover (8-9 pm)/\$4 (door)/\$2 (industry)

WUNDERBAR Drum 'n' Bass Files with Critical Condition, Booster, Atomatik, Enlite with weekly guests, 9-11pm (anything goes); 11-close (drum 'n' bass/jungle)

MON LIVE MUSIC

JULIAN'S PIANO BAR
Graham's Twisted Jazz Standards, 7 30-10 30pm

LB'S PUB House band, 9 30pm-1am, no cover

HONEST MUR'S BAR AND GRILL Jam session hosted by the Retro Rockets Band, 8pm

NEW YORK BAGEL CAFÉ
Marco Clavette (samba to Bolero) every Monday

PLEASANTVIEW COMMUNITY HALL Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

RIGOLETTO'S CAFÉ Open stage hosted by Dr. Oxide; 7-10pm

TAPHOUSE Monday Live: with Big Tickle; 8 30-11 30pm, no cover

BAR WILD Bar Gone Wild Mondays Service Industry Night; no minors; 9pm-2am

BLACK DOG FREEHOUSE DJ Pennyantiary

BUDDY'S Ashley Love and DJ T

FILTHY MCNASTY'S Metal Mondays with DJ S.W.A.G.

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL
Open stage with Mark Ammar

DRUID (JASPER AVENUE)
Open stage with Chris Wynters and guest

JULIAN'S PIANO BAR
Graham's Twisted Jazz Standards; 7 30-10 30pm

LEGENDS PUB Open jam host-

ed by Gary Thomas

O'BYRNE'S Celtic night with Shannon Johnson and friends; 9 30pm

URBAN LOUNGE Salsa and the City; 9pm, Salsa dance lessons 8pm, \$5 (door)

YARDBIRD SUITE Jam session: Andrew Glover; 8 30pm (door)/9pm (show), \$3

BLACK DOG FREEHOUSE Viva with DJ Sean

BUDDY'S Malebox, DJ Arrowchaser

CALIENTE Bashment Tuesdays Reggae open mic with Elite Reggae Sounds, Bomb Squad, Q.B., Chrome Nine, Southside Sound, no minors; 11pm, no cover

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

FUNKY BUDDHA (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm

NEW CITY SUBURBS Bingo with DJ Dildozer and MC Fistinyourface

THE ROOST Flamingo Bingo with DJ Janny; 8-amidnight; \$1 (member)/\$4 (non-member)

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday popular house beats with DJ Kevin Wong

SPORTSWORLD ROLLER SKATING DISCO Retro night music flash backs from the '50s, '60s, '70s, '80s and '90s; 7pm-12 midnight; \$5/\$4 (rentals)

VELVET UNDERGROUND Youth Beat: hip hop, electro, indie rock, dance punk, funk with DJ Cadence Weapon; no minors.

WED
LIVE MUSIC

ATLANTIC TRAP AND GILL
Open mic with Duff Robison; 8pm

JULIAN'S PIANO BAR Dennis Plays Favourites, 7 30-10 30pm

LEVEL 2 LOUNGE Open Mic

METRO CLUB AND BILLIARDS The Metro World Beat Band, Ennque

NORTH GLENORA COMMUNITY LEAGUE Northern Bluegrass Circle Music Society bluegrass jam; 7 30pm

O'BYRNE'S Chris Wynters and friends, 9 30pm

ROSSDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

STARLITE ROOM No Use For A Name, Punchline, I Am The Avalanche; all ages event; 7pm (door); \$21 50 (adv) at UnionEvents.com, TicketMaster, Megatunes, Blackbyrd, FS (WEM), Freecloud

URBAN LOUNGE Everett, Lines

WILD WEST SALOON Tracy Millar

CLASSICAL

MCDUGALL UNITED CHURCH Elizabeth Faulkner and Judith Loewen (flute and piano), 12 10 to 12 50, free

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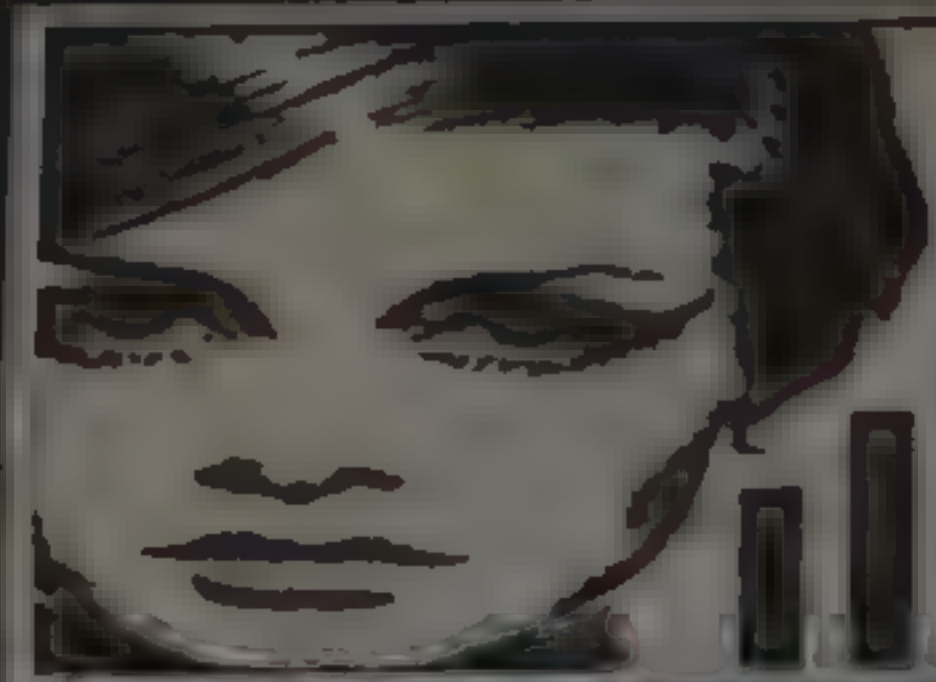
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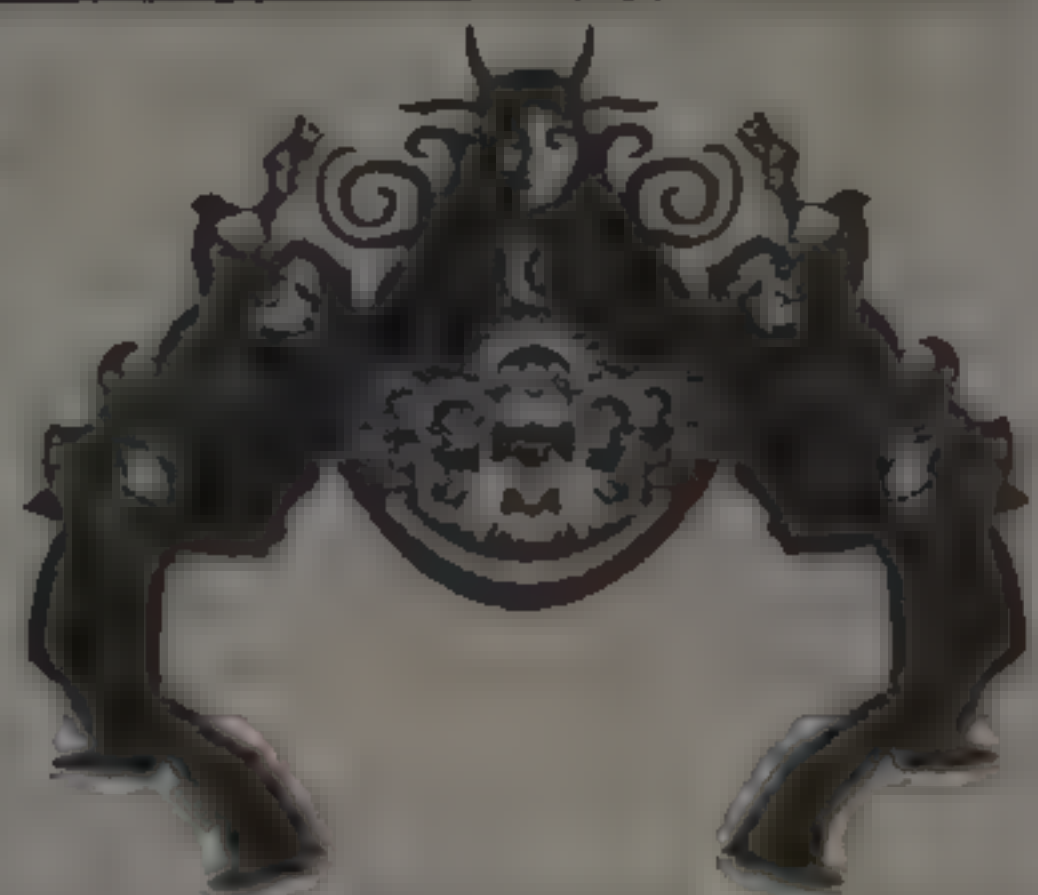
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March 10, 2006

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Illuminati

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WEDNESDAYS

W/DJ SEIZURES

PSYCHO&ROCKABILLY

Friday, March 17

MOONITOR

Consume & Guests



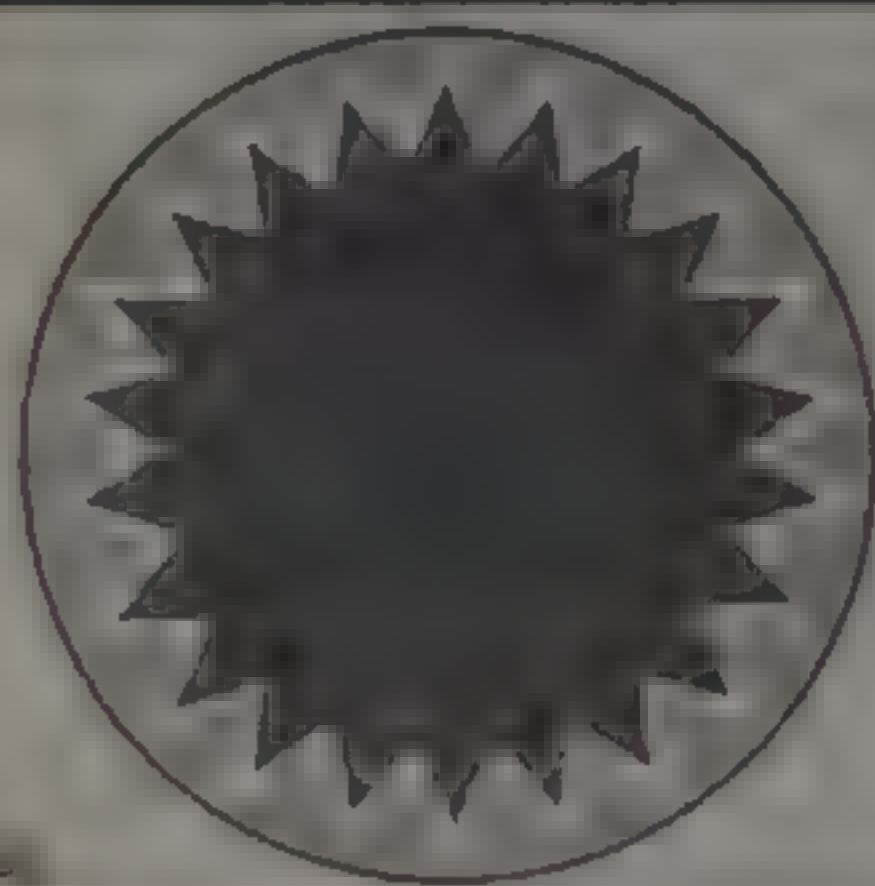
MARCH 24

GET IT ON

BANG A GONG

GONG SHOW

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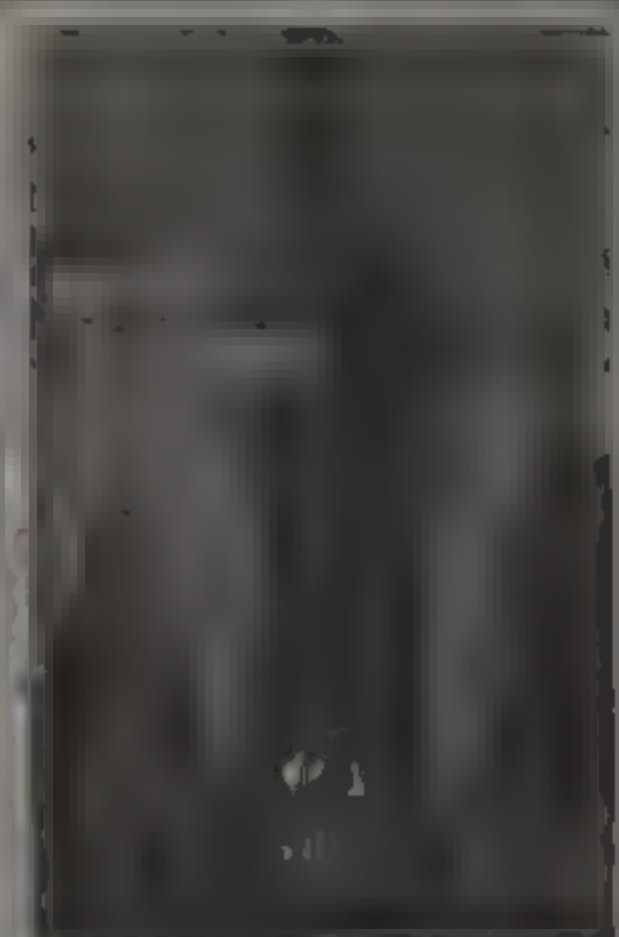


April 5, 2006

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Black Lips

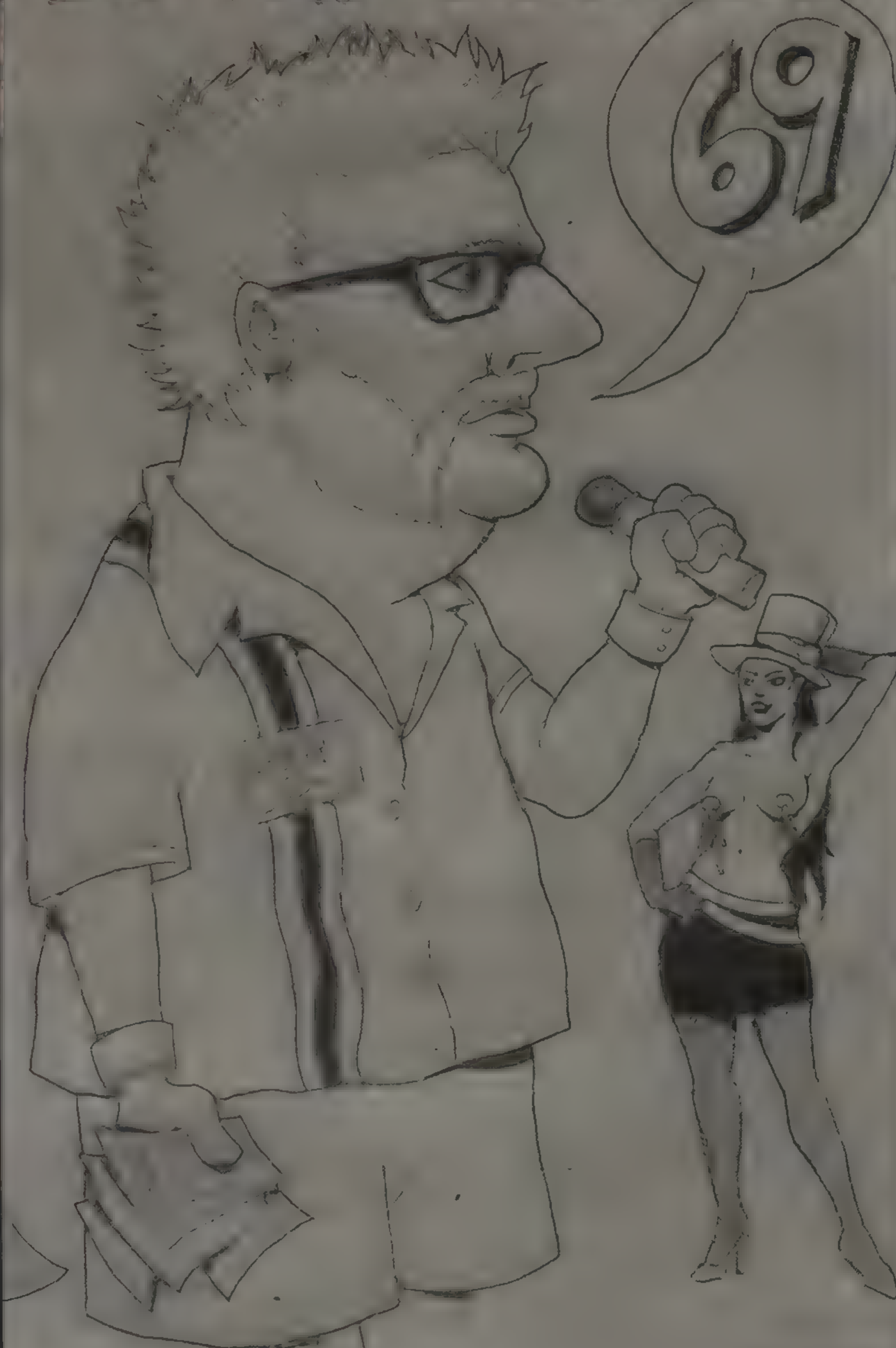
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Starving Zealots plan to keep on starving

EDEN MUNRO / eden@vuweekly.com

It's been said that being in a band is like being married except with more people involved.

One look at the instability that runs through groups at all levels of success certainly does make it seem like it would be difficult to keep a band focused for any length of time.

With that in mind, Lloydminster-based trio **Starving Zealots** already have an impressive accomplishment under their belts: singer/bassist Nic Brouwer and guitarist Graeme Friesen have been making music together for over a decade, while drummer Brent Winterhalt has been in the fold for four years.

With that sort of history, the band

PREVIEW

SAT, MAR 11 (7 PM)
STARVING ZEALOTS
WITH THE ALIBI, STITCHED IN SILENCE, AORTA,
FARSIGHTED, ALL NIGHT UP, BENEATH HOPE
THE CORE, \$6

is eager to get into the studio and lay down their latest batch of tunes, and they'll be heading up to Grand Prairie soon to do just that. Not long after, though, there will be a change in the band as Winterhalt heads overseas to help set up a new church on English soil. So, with a new album ready to go and no drummer, what's the next move?

"We will continue going while he's gone," explains Brouwer. "We're looking at a couple of temporary

drummers so that we'll be able to keep playing shows. Obviously that'll be right after the album is released, so we're going to want to be promoting that lots."

Winterhalt's place in the band will remain secure, though, proving again that Starving Zealots know a thing or two about loyalty.

"He really felt the need to go to England," says Brouwer, "but he was worried that if he did then we would find another permanent drummer and he'd be out of the group when he came back. That was a big weight off his shoulders when we said it was okay for him to go for a year and then come back to the group."

REVUE / SAT, MAR 4 / BOB MOULD / STARLITE ROOM Bob Mould's long awaited acoustic/electric retrospective began right in the middle of his impressive and storied career with a song off of his solo album *Workbook*. And while it was definitely a treat to hear the ex-Hüsker Dü frontman belt out so many of his finely crafted songs, the performance stayed pretty much in the middle-of-the-road without ever delving too deep in to the past—or even the present, for that matter. Mould barely touched on the *Sugar* years and played only a smattering of Hüsker's back-catalogue. Of course, it would be impossible for someone with that many wicked songs in his bag of tricks to make everyone happy, and for me, hearing "Celebrated Summer" near the end of the set was more than enough to remember why I love this guy's music, from any era, so much. —PHIL DUPERRON / phil@vuweekly.com

Fred Eaglesmith

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ARCH ENEMY



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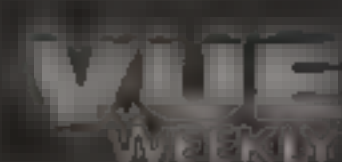
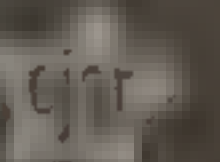
God Forbid Hotel Eternal

APRIL 16

STARLITE ROOM

10+ DOORS 8 PM - GENERAL ADMISSIONS - ALL AGES

TICKETS AT UNIONEVENTS.COM, TICKETMASTER.CA, MEGATUNES, BLACKBYRD, FREECLOUD AND FS (WEM)



NO USE for a name

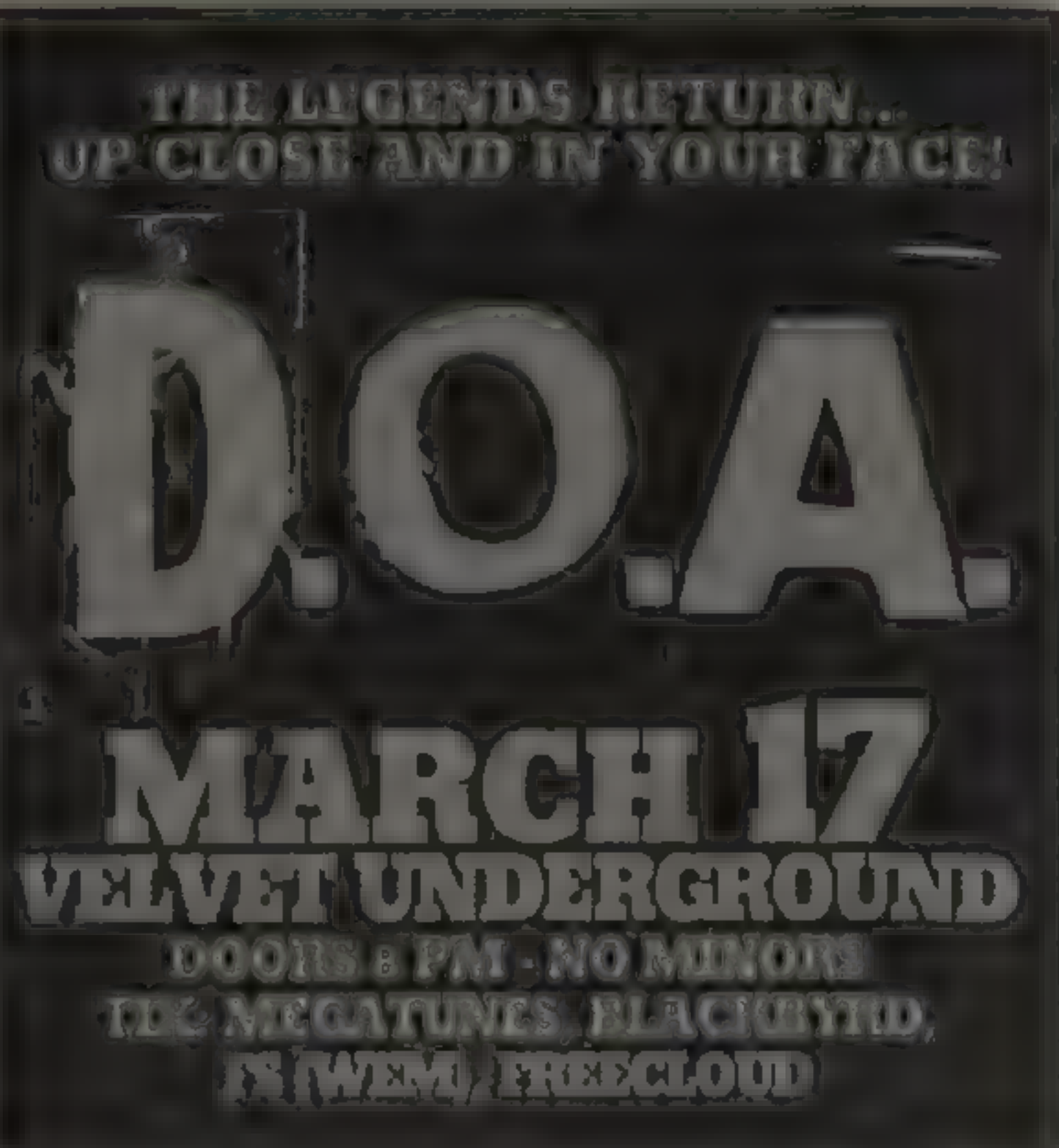
PUNCHLINE THE AVALANCHE

MARCH 15
STARLITE ROOM

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UNIONEVENTS.COM, TICKETMASTER.CA 451-8000

MEGATUNES, BLACKBYRD, FS (WEM) AND FREECLOUD



D.O.A.

MARCH 17
VELVET UNDERGROUND

DOORS 8 PM - NO MINORS
TIX: MEGATUNES, BLACKBYRD, FS (WEM), FREECLOUD

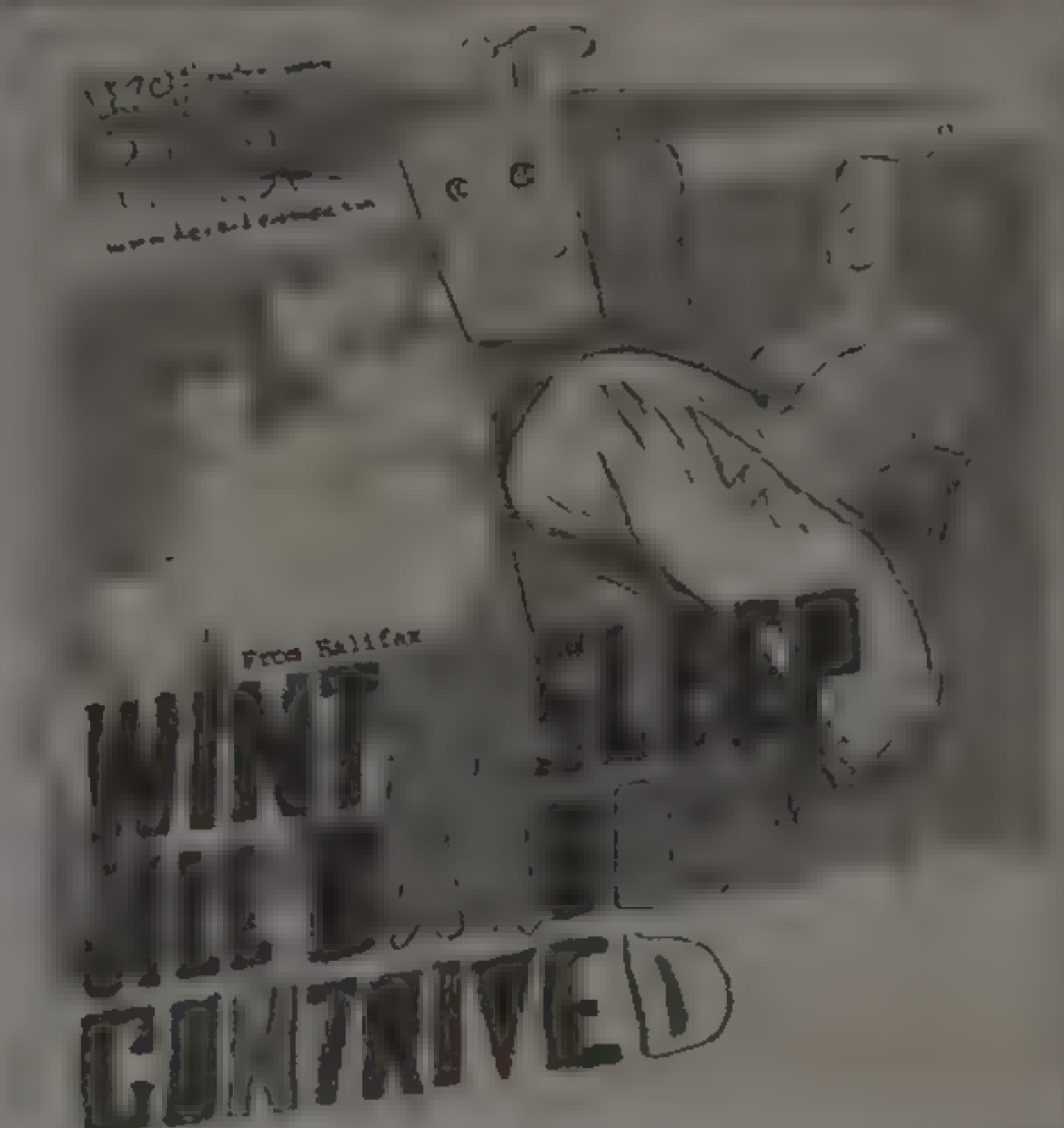


DEATH BY STEREO
BIGWIG
BIG D. & THE KIDS TABLE
THE FLATLINERS

MARCH 22 - STARLITE ROOM

ALL AGES - DOORS 7 PM

TIX: TICKETMASTER, UNIONEVENTS.COM, BLACKBYRD, MEGATUNES, FREECLOUD, FS (WEM)

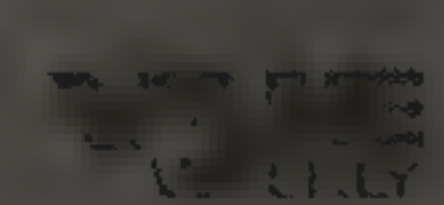


WINTER SLEEP CONTRIVED

MARCH 25
VELVET UNDERGROUND

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LISTEN



ladytron

RUEBEN & MIRA

APRIL 23
STARLITE ROOM

DOORS 8 PM / NO MINORS
TIX - TICKETMASTER, MEGATUNES, FS-WEM, LISTEN



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They have No Use for mainstream pop-punk

PHOTOGRAPH BY MICHAEL T. WOOD

They're not punk, they know they're not, and it would be lame for them to claim that they are," says Matt Riddle, bassist for venerable punk group **No Use for a Name**. Music aficionados might debate what exactly constitutes punk music, but Riddle is ready to draw the line in the sand, with his band planted firmly on the "legitimate" side.

"If you consider something like Fall Out Boy punk music, it's not—it's straight up pop," he continues. "Major labels are trying to buy all these bands that maybe started with a punk ethic, but then changed them into what they wanted them to be. We're part of a dying breed."

Having formed in 1989, No Use for a Name has indeed been around long enough to see the punk music lean towards the mainstream. With

PREVIEW

WED. MAR. 15 (7 PM)

NO USE FOR A NAME

WITH PUNCHLINE, I AM THE AVALANCHE
STARLITE ROOM, \$21.50 (ALL AGES)

a mid-'90s reinvigoration of the genre by the likes of The Offspring and Green Day, No Use for a Name soon found their sounds co-opted by other so-called "punk bands." One might take their disapproval of the sound that high-jacked their genre as being out of touch, but according to Riddle, the fact that the band is growing up only lends to their punk-rock legitimacy.

"I think that 'being' punk rock actually comes along with being older," says Riddle. "Politics have always been a big part of the music and now with us as father and stepfather and home-



owners we're really feeling the impact of what the government is doing. These kids who are 15 or 16 might

say 'George Bush is an idiot,' but they don't know

"We feel the impact of how fucked

up that guy is," he continues emphatically. "We're feeling what's really going on." **V**

Who are THE LITTLE WILLIES?

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Norah Jones, Richard Julian,
Dan Rieser

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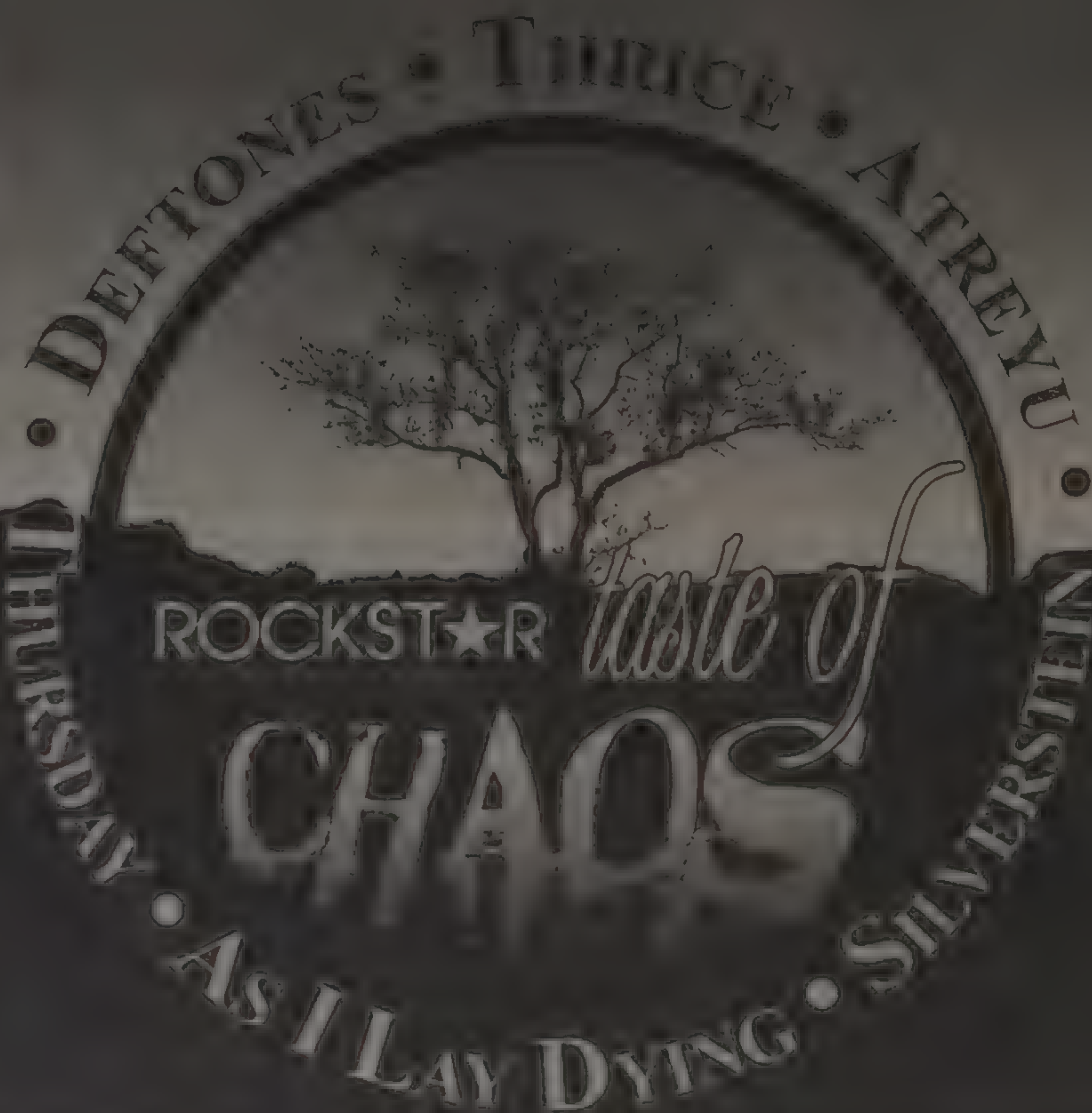
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THEATRE BOWL

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On endless tour, keeping up interest is a little Tricky

EDEN KABAN / tyson@vuwweekly.com

It takes a lot to get Andrew Dickson excited about being a part of the music industry.

At the moment, the founder/frontman of Montreal hard-rock outfit **Tricky Woo** is outside of a music store in Ottawa, preparing to hit Toronto the next day for a gig at Canadian Music Week, a four-day showcase of sorts where the established (Stars, Matt Mays and El Torpedo) and the not-so-established (think Edmonton's Cadence Weapon or Whitey Houston) shop their wares to the media and record execs.

But for Tricky Woo, who aren't really hurting for attention or a record deal, playing a show at CMW is not so much an opportunity for them to impress as it is a routine stop on their latest tour.

"We're just going to be pulling in and pulling out," Dickson says. "You know, it's a tour stop in a very significantly sized town. Sure, we're happily into the idea of the whole thing, but we're not going to be taking in any

PREVIEW

FRI, MAR 10 (8 PM)
TRICKY WOO
WITH THE ILLUMINATI, BIG JOHN BATES
NEW CITY, \$15

shows because we're only there for a day and we're already signed to a label so we're not hunting for one. But sure, it's fun. I guess."

Once Dickson starts talking about "the music," though, he doesn't have to feign an interest. He's been playing in rock bands for years and says that while playing can sometimes be an inconvenient occupation, it's ultimately fulfilling.

It's also the reason why Tricky Woo has continued to thrive on the scene over the years, even after breaking up for a period of time and reuniting back in 2001.

"The band broke up but everyone was involved with other things almost immediately, recording and touring with other projects. So it's not like we stopped altogether—we were still making music, just not as Tricky

Woo," he says. "But I absolutely love playing music. And I don't really question it too much."

THE BAND IS currently on the road promoting their latest disc, *First Blush*, and they'll be hitting the States for a couple shows before they arrive in Edmonton, a trip Dickson sees as not only a chance to break into another market, but also an exercise in cultural diversity. Sort of.

"I guess I like playing in the States. It's a slightly bigger ocean of bands. There's more activity. It's usually fun to go down there," Dickson explains. "But it's really a different place culturally, beyond the music. It's like *Family Guy* or *The Simpsons*. Seriously. It's funny to be a Canuck when we're down there."

"But honestly," he continues, "the show I'm looking forward to most is the one in—where are you calling from?" Edmonton. "Yeah, the show in 'insert city name here: Edmonton,'" he laughs. "Just kidding. It's going to be great." ▼

Twin Fangs have no money but lots of pals

EDEN MUNRO / eden@vuwweekly.com

The **Twin Fangs'** music comes on like a demented dance craze, grabbing rock 'n' roll and pummeling it to the ground. Their songs spiral in and out of control and leave a path of awesome wreckage in their wake. It's dangerous, truthful music, and it's made with just the guitar and vocals of Paul James Coutts and the drums of Penny Tentiary.

"I think it's pretty honest stuff," says Coutts. "It definitely sounds like us; it turned out really sincere and I'm glad that's translating to people because it's kind of hard to do on tape sometimes."

PREVIEW

FRI, MAR 10 (9 PM)
TWIN FANGS
WITH EVE COURNOYER, SHOUT OUT OUT OUT
POWERPLANT, NO COVER

The sparseness of the Twin Fangs' guitar-and-drums arrangements leaves little room for anything but honesty—there are no extra instruments to cover up any deficiencies in the songs. Coutts is more than happy with what he sees as his economical approach to music, although he admits that the inspirational camaraderie of the Edmonton scene means the duo really isn't alone.

"Everybody's just kind of struggling at the same level and taking opportunities as they come," he explains. "I think everyone's broke than ever doing their music, but everyone probably has never had this much fun."

"It's kind of the old adage, 'it doesn't matter where you are, it's who you're with,'" Coutts continues. "It doesn't matter if you're all broke as long as you're with all the right people who know how to keep each other up. ... That's how I perceive it anyway and I'm going to keep on believing that, because it's working in terms of keeping our morale up and keeping it interesting and creative." ▼

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FRIDAY MARCH 10 {STARLITE}
THE BLAME-ITS
DEAD CITY SERPENTS AND PIND

FRIDAY MARCH 10 {VELVET UNDERGROUND}
JETS TO SMASHOLA
CD RELEASE SHOW CHICK MAGGOT

SATURDAY MARCH 11 {VELVET UNDERGROUND}
ROMP GOMP STOMP
JORD & RELENTLESS TECHHO HIPPIY CREW
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SUNDAY MARCH 12 {VELVET UNDERGROUND}
WHERE IT'S AT
OJ SWEETZ > PROPA > DEGREE

FRIDAY MARCH 17 {STARLITE}
JOHN B
JOHN B / DEGREE / MATT HATTER / BREADNAUGHT
DIODE / J MEJ / DAVE STONE / VINNY VO / DUSTY GROOVES / WHAT / PROPA / SWEETZ

FRIDAY MARCH 17 {VELVET UNDERGROUND}
D.O.A. WITH THE HOMEWRECKERS
TICKETS AT FREECLOUD FS
BLACKBYRD & MEGATUNES

SATURDAY MARCH 18 {STARLITE}
DRIVEN BY COMPASSION 2

IT'S TIME TO PRODUCE THE CANADIAN BREAST CANCER FOUNDATION FEATURING
JOHN B / DEGREE / MATT HATTER / BREADNAUGHT / DIODE / J MEJ / DAVE STONE / VINNY VO / DUSTY GROOVES / WHAT / PROPA / SWEETZ
B MOVIES / IMPAIRED / AA SOUND SYSTEM

FRIDAY MARCH 24 {VELVET UNDERGROUND}
DRIVEN BY COMPASSION 2
MAGGOT / J MEJ / DAVE STONE / VINNY VO / DUSTY GROOVES / WHAT / PROPA / SWEETZ
MAGGOT / J MEJ / DAVE STONE / VINNY VO / DUSTY GROOVES / WHAT / PROPA / SWEETZ

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ALBUM REVIEWS NEW SOUNDS

THE LITTLE WILLIES
THE LITTLE WILLIES
EMI

EDEN MUNRO / eden@vueweekly.com



Norah Jones has been heading in a more country direction for a while now. Dolly Parton sat in for a track on Jones's last album, and Jones stepped out to join Ryan Adams for a tune last year. And then there's her side gig with The Little Willies, where she plays country piano and shares the lead vocals with Richard Julian.

With Jones in the fold, it's not surprising that The Little Willies now have their own album. What is surprising, though, is that it's so damn good. Considering the calibre of the musicians assembled here, there was no doubt that the playing was going to be solid, but supergroup efforts like this are often stilted and ill-fitting.

That's not the case on *The Little Willies*, though. Just as great musical interpreters like Johnny Cash and Gram Parsons made every song into their own, so do The Little Willies, with most of the originals sitting comfortably alongside interpretations of Townes Van Zandt's "No Place to Fall"

and Jimmy Driftwood's "Tennessee Stud." Jones's vocal turn on Willie Nelson's "Gotta Get Drunk" even avoids the silliness that covers of the song tend to collapse into.

If there's one misstep on the album, it's the closing track, "Lou Reed." The sing-along chorus ("We swear to God / We saw Lou Reed cow tipping") is tailor-made for a late night in the bar, but here it sounds forced, diluting the impact of the rest of the songs.

HERB ALPERT & THE TLUANA BRASS
WHIPPED CREAM & OTHER DELIGHTS
REWHIPPED
SHOUT FACTORY

MARC MORIN / marc@vueweekly.com



The first time I listened to this remix of Herb Alpert's classic *Whipped Cream and Other Delights* I was driving down the Whitemud in rush-hour traffic, after a friend and I had decided to take an afternoon trip to Costco to lighten our wallets and tighten our pants.

About half way through *Rewhipped* we realized we were utterly, completely stuck in traffic, and, in fact, hadn't moved since the CD had begun. We were in the middle of rush-hour traffic with horns blaring, turning signals blinking and so on, but somehow seemed not to notice, remaining as calm as Hindu cows. This is not because I am naturally relaxed person: rather, the easy flowing beats of *Rewhipped* had me tapping to the beat instead of looking for a heavy object that could break through a car windshield.

This remix album is filled with beats that will have you relaxed and ready to take on any traffic. With big names like John King (Dust Brothers)

and Thievery Corporation mixing these classic sounds, this album is very appealing and will please both die-hard Herb Alpert fans as well as newcomers to his music, and might even curtail road rage—hey, it's worked at least once.

DILATED PEOPLES
20/20
CAPITOL

SHEENA ROSSITER / sheena@vueweekly.com



In the liner notes accompanying *20/20*, LA's Dilated Peoples claim that they "wanted to make a point that they had a clear vision for their music, hence the *20/20* title for their new album." This philosophy rings true on their latest album: the music and the socially conscious lyrics are tightly kept together, it's apparent that Dilated Peoples are seasoned veterans in the hip-hop community. Dilated Peoples live hip-hop—they probably breathe and sweat it—and have demonstrably mastered the genre.

20/20 proves that the Peoples have made a few good connections within the scene, having several high-profile rappers and reggae artists accompany them on several tracks. Talib Kweli is featured on "Kindness for Weakness," which offers intelligent and aggressive lyrics regarding the harsh realities of street life, and "Firepower (The Tables Have to Turn)" features reggae king Capeton, giving the track it a dance-hall feel.

Complimented by DJ Babu's wicked beats and scratching, this album is not to be missed by anyone who is just as passionate about hip-hop as the Dilated Peoples.

Virgin mobile Top 10 Ringtones

- 1) Stupid Girls
Pink
- 2) Shake That
Eminem
- 3) Grillz
Nelly
- 4) Because I Got High
Afroman
- 5) My Humps
Black Eyed Peas
- 6) Gold Digger
Kanye West
- 7) Gonna Make You Sweat
(Everybody Dance)
C & C Music Factory
- 8) Dance Dance
Fall Out Boy
- 9) Thunderstruck
AC/DC
- 10) We Be Burnin'
Sean Paul

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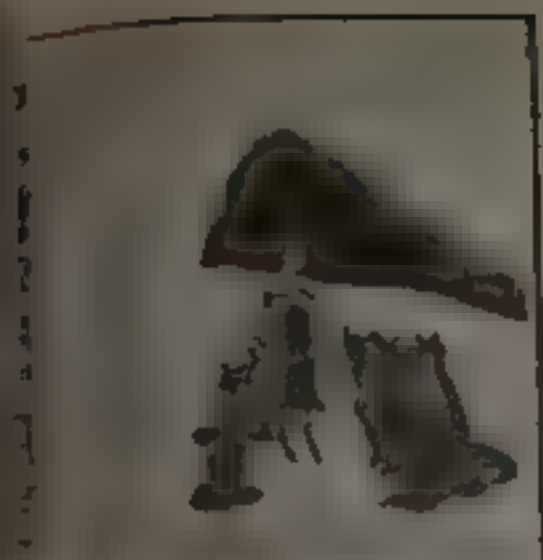
MR. BESS

etiquette
a panegyric to the things
I do not understand

top 10 sellers

01. axis of evil pink mountaintops	06. destroyer's rubies destroyer
02. split unintended/coastlines	07. cosmology of eye ghq
03. the life pursuit belle & sebastian	08. black one sunn o)))
04. donuts j dilla	09. s/t ep sunset rubdown
05. fox confessor brings the flood neko case	10. tropicalia: a brazilian revolution... v/a

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THE ARROGANT WORMS BEIGE SOCAN

WILL RADFORD / wlr@vuweekly.com

THIS IS OK
The Worms have been around since 1991, making folk songs with ridiculous premises, and *Beige* continues their use of satire ("The Guy with Computer Know-How") and immature humor ("Brian's Balls") without ever becoming really offensive, even though they may alienate some of their wholesome family listeners with lyrics like "A barium enema can really make your day / It turns the black hole into the milky way" on "I.B.S. (Irritable Bowel Syndrome)."

Nothing on *Beige* is as witty or as catchy as classics like "The Mountie Song" or "Jesus' Brother Bob," and they go a little overboard with parody. They employ overdone accents on many songs, adding to the joke but greatly detracting from replay value. Other times they satirize music genres to create a song that is untenable on its own, such as the painful twang on "Twins" or the Scottish ballad "Go To Sleep Little Leech."

Catch them live if you can. That way you can hear their classics and avoid listening to some of the fumbles on *Beige*.

NEKO CASE FOX CONFESSOR BRINGS THE FLOOD MINT

EDEN MUNRO / eden@vuweekly.com

THIS IS OK
Neko Case was on track to be an alt-country hero with the unabashedly traditional sounds of her first two albums. By her third album, Case was starting to meld those classic, reverb-drenched sounds with a songwriting style that was her own, and she continued this direction on *The Tigers Have Spoken*, where the title track hinted at an increasingly abstract approach to the lyrics. Now the music finally catches up to the lyrics on *Fox Confessor Brings the Flood*.

The music isn't difficult to digest, but it's now as idiosyncratic as the lyrics and that give it a little more depth, making it feel like something more than just a tribute to older sounds. While many of Case's usual cast of musicians return, it's The Band's Garth Hudson who steals the show this time, weaving satisfying organ and piano melodies through several of the tracks.

At times, though, the complexity of the sounds works to obscure an unfinished feeling to many of the songs. There was a focus to Case's earlier material that is sometimes lacking here, and it would be nice to hear the songs developed a little further. Still, it sounds so fine that it's easy to overlook that and get lost in the music. ♥

Lord Beck discusses Children of Bodom's Hatebreeder

RETRO DISTANT REPLAY

STEVEN SANDOR
distantreplay@vuweekly.com

If you are the kind of person who surfs the Web to look for European black-metal fan sites, you may have noticed a few positive endorsements for a band from "a small town in Alberta" named Crimson Scythe.

With a bunch of demo material on its crimsonscythe.com website and a growing profile in its home province, Crimson Scythe promises to soon be a force on the Western Canadian black metal scene.

Vue caught up with Crimson Scythe's Barry Beck (no, not the old New York Rangers d-man), who prefers to be called "Lord Beck." (Who are we to argue?) When asked about the album that most influenced his musical career, he came up with two choices, simply because he couldn't put one album over the other. Lord Beck went with famed black-metal act Children of Bodom's *Hatebreeder* and Metallica's ... *And Justice For All*, the last album that metal's most famous act recorded before entering their more radio-friendly, post-"black album" stage.

But, for the purpose of this column, we will go with the Children of Bodom album, simply because we've already done ... *And Justice For All* in a previous instalment (James Stewart of The Last Deal chose it back in Jul 2005).

It's obvious from listening to Crimson Scythe's demos that their brand of

heavy-yet-melodic death metal owes a lot to the Scandinavian metal movement, most notably Espoo, Finland's Children of Bodom. The band has been one of metal's most influential underground acts since it emerged in the early '90s.

"I feel Crimson Scythe identifies most with this band because of the similar style," says Lord Beck. "They are solely responsible for my band coming into this genre. Hearing this band for the first time was life-changing; their approach towards music has greatly influenced my musical vision and has opened my eyes to melodic death metal. Musically, their first three albums have set the standard for any other band I listen to in terms of quality as well as the music I write."

Released in 1999 on Nuclear Blast Records, *Hatebreeder* was a triumph in Children of Bodom's career. On the record, the band managed to combine some of the more newly introduced melodic black-metal elements, such as keyboard lines and production that make strings sound like symphonic swells, with deadlier-than-death elements, including chainsaw guitar lines and guttural vocals. It's that mixture of ugliness with melody that made *Hatebreeder* an enduring effort.

Oh, and it's fast. *Hatebreeder* is still short enough that it could be dubbed on one side of a 90-minute cassette, but it probably contains more notes and chords than a major symphony.

From "Warheart," the album's lead track, to "Downfall," the ninth and final song, *Hatebreeder* is an exercise in darkness, power and skill. ♥

HAUKU! QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vuweekly.com

VARIOUS ARTISTS JUNO AWARDS 2006 SONY/BMG

Same old shitty bands
Year after year after year
Rest of the world laughs

DAVID GILMOUR ON AN ISLAND COLUMBIA

Just like a Pink Floyd
Laser-light show after some
Roofie Coladas

NICOLAI DUNGER HERE'S MY SONG (YOU CAN HAVE IT... I DON'T WANT IT ANYMORE) ZOE

Swedish yarling champ!
Yarls through a whole bunch of songs
Yarling the whole way

I LOVE YOU BUT I'VE CHOSEN DARKNESS FEAR IS ON OUR SIDE SECRETLY CANADIAN

Dark and depressing
Five more minutes and I'd have
Slit my goddamn wrists

AMBULANCE LTD NEW ENGLISH EP TVT

Good-lookin' young lads
They croon sweetly, strum lightly
And moisten panties

MÖTLEY CRÜE CARNIVAL OF SINS LIVE MOTLEY

A vulgar display
Of gross overplaying and
Gross overeating

VARIOUS ARTISTS MADEA'S FAMILY REUNION MOTOWN

This joke was plaaaaayed out
Way back when Martin Lawrence
Was Will Smith's I'll bitch

THE TURNCOATS TEETH LIKE A CHAINSAW INDEPENDENT

Old westerns of the
Spaghetti variety
Would do well with these

SWAYZAK ROUTE DE LA STACK: REMIXES AND RARITIES K7

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Ambient laptop chop chop
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QUEER **3 DOLLAR BILL**
RICHARD BURNETT
threedollarbill@vancouverweekly.com

My travel buddy Bicente and I stumbled past a line-up of hot young Colombians when we stepped outside Cartagena's sole gay disco, Via Libre, in that Caribbean port city's walled colonial quarter after midnight, one humid evening last week.

We ducked around the corner to check out Cartagena's only other gay bar, Lincoln Road, then walked back towards the Old Town's city gates via the Plaza de Bolivar where, at this late hour, just two old men sat quietly puffing on cigarettes on a park bench. Nearby two drivers stood alongside their horse-drawn carriages.

There were no cars to be seen anywhere.

When three other carriages approached us in the darkness—their horses' hooves echoed down the street while a few lit streetlamps glowed like lanterns—I turned to Bicente and said, "My God, this could be the 17th century!"

I was momentarily transported through time, except that back then, of course, the Spanish tortured and executed gay people like me, like they did Colombian Indians, African slaves and people accused of sorcery.

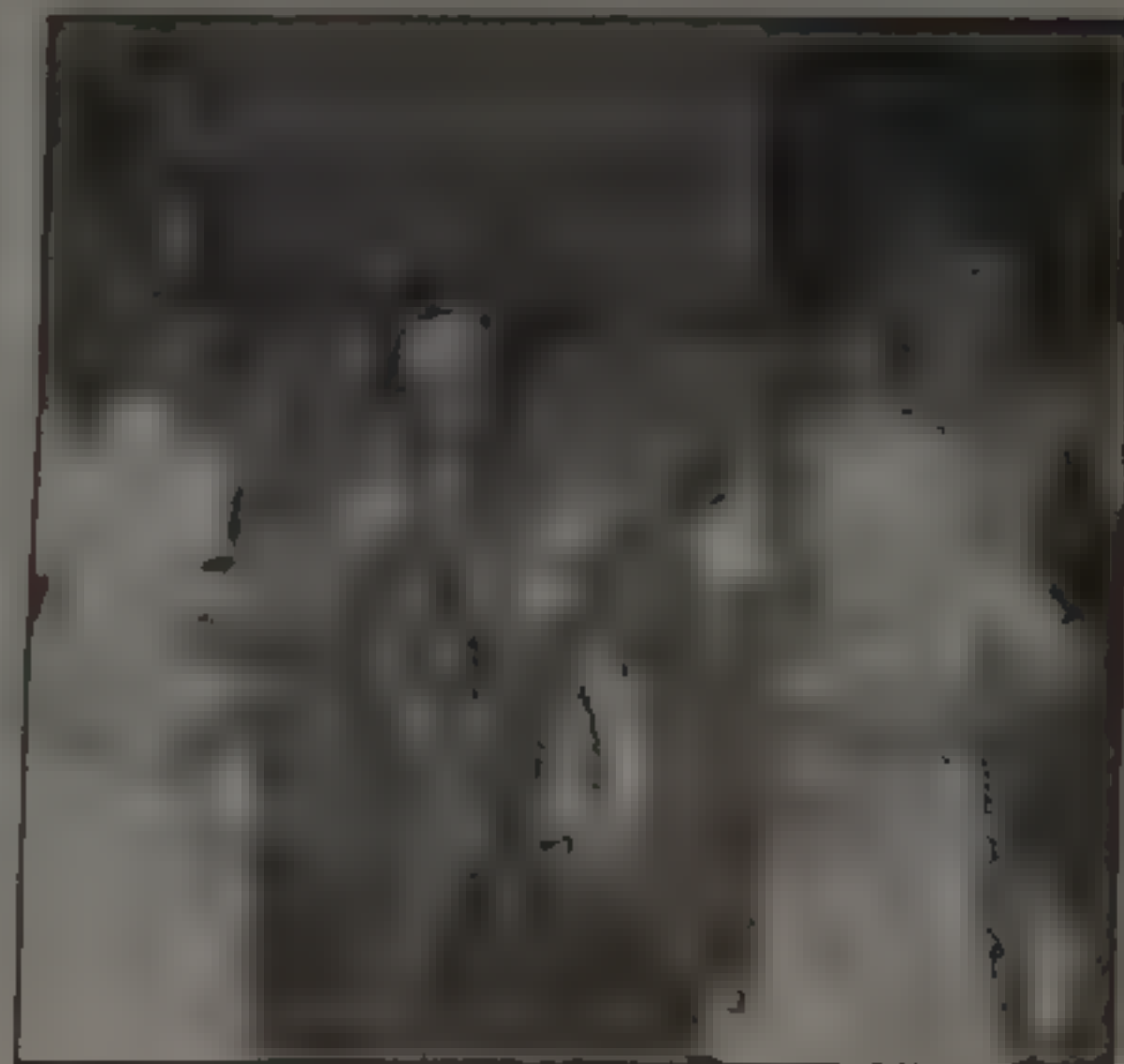
That was mainly why I wanted to visit Cartagena de Indias, founded by Pedro de Heredia in 1533 and named after Cartagena, Spain. I wanted to see with my own eyes the gateway city to South America where millions of African slaves were auctioned and sold.

Today the Old City is a UNESCO World Heritage Site. But nearly five centuries ago, the Spanish stored plundered treasure in Cartagena until galleons shipped the gold back to Spain. French and British pirates repeatedly sacked the city, most notably Sir Francis Drake, who successfully held the city for ransom for 10 million pesos in 1580.

So Spain built 300 forts and fortresses in Colombia, erecting by 1657 Cartagena's Castillo de San Felipe de Barajas, the greatest and strongest fortress the Spaniards ever constructed in their colonies.

Castillo de San Felipe de Barajas overlooks the Old City that sits at the foot of San Lázaro Hill, a town that—when the plundered gold ran dry—Spain granted a royal monopoly as a slave-trading port. Over a million African slaves died in Cartagena before slavery was abolished in 1852, and Bicente and I made sure to visit Plaza de los Coches, the triangular square that used to house Cartagena's slave market.

At the height of the Spanish Inquisition, many slaves and rebels were tried, tortured and executed at the Palacio de la Inquisición, or Palace of the Inquisition, located at Plaza de Bolívar. It was the seat of the Punishment Tribunal of the Holy Office from 1610 until independence in 1821. There, visitors can visit room after room filled with tools used by Spaniards to torture their subjects. The place gave me the chills.



Today, Cartagena still has a race problem. One can't help but notice that the lighter-skinned Colombians hold mostly white-collar management jobs while black and darker-skinned Colombians work low-paying hospitality and service-sector jobs. Blacks also uniformly make up the corps of street vendors who hustle tourists on the public beaches along Cartagena's hotel strip in Bocagrande.

Still, Cartagena, unlike much of Colombia (which goes to the polls for congressional elections on Mar 12), is fairly safe. Security experts say the number of hostage takings in Haiti now dwarfs those in Colombia, long considered the undisputed world champ in kidnappings, where some 2 200 abductions were reported in 2003. That's down from a record 4 000 kidnappings in Colombia in 1995.

Foreign Affairs Canada states on its website, "You are advised against all travel to Colombia until further notice, with the exception of the city of Cartagena."

And you'll see why: There are police officers everywhere maintaining calm in a city that's undergoing a tourism and condo boom. Cartagena is also the hometown of onetime Montreal Expos superstar infielder Orlando Cabrera, now playing for the LA Angels, and it is the home of Los Tigres de Cartagena—the New York Yankees of Colombia, if you will—who won Colombia's 2005/2006 baseball title.

What you won't see parading on the streets of Cartagena are gays and lesbians, who remain mostly invisible to the untrained eye. I, on the other hand, stood out like the fabulous queen that I am; the week I was there I was surely the only hombre in all of Colombia with bottle-blond hair.

So I flirted a whole lot.

While there are reportedly dozens of gay bars scattered throughout the capital city of Bogotá, I found only two in Cartagena—the above-mentioned Lincoln Road and Via Libre, which is housed in the defunct Gran Via restaurant in front of the University of Cartagena on Calle de la Soledad.

And it was here at Via Libre I witnessed the kind of diva worship local fags usually reserve for the pride of Colombia, superstar Shakira. It was nice to see a diva is a diva in every land and every language. When the deejay played the deep grooves of Donna Summer, Diana Ross, RuPaul and Madonna, the hands went up right across the dancefloor.

"Viva las divas!" I told Bicente, and then I shook my booty. ▽

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CLUBS/LECTURES

BILL CLINTON-ON CANADA-U.S. RELATIONS Rexall Place (451-8000) • An evening with former President Bill Clinton as he discusses issues facing our world today including the critical issues that affect the Canadian-American relationship • Thu, Mar 9 (7pm) • \$86.25-\$230 at TicketMaster

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St. every Thu (6:30-8:30) • Organic Roots, 8225-122 St. every third Thu (6:30pm)

BUDDHIST TEACHER ERIC GIBSON Diamond Way Buddhism, 10314-82 Ave (454-5489) • Lecture • Thu, Mar 16 (8pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev Yvonne Racine • Every Tue (1-3pm)

EDMONTON NATURE CLUB The Royal Alberta Museum • Meeting featuring speaker Kevin Hanna, lecture on *Jewels of the North: The Warblers of Alberta* • Mar 17 (7:30pm)

EDMONTON TRANSIT Grant MacEwan College, City Centre Campus, 10700-104 Ave, tinyurl.com/ahscs • Annual community conference featuring presentations, workshops, field trips and displays • Sat, Mar 11 (9am-12:30pm) • Free

FAVA'S MONTHLY WRITER'S CIRCLE Exhibition Suite (429-1671) • Meeting on the first Tue ea month (7-9pm), to discuss, share and comment on work in progress, common challenges and to hear from special guests

FREE TIBET-WALK AND RALLY 109 St, in front of Earth's General Store, Whyte Ave. www.tibet.ca (474-4413) • Sat, Mar 11 (1pm)

GREAT EXPEDITIONS Hotel International, 10647-81 Ave (454-6216) • CUBA (2001) presented by Sylvia Krögh • Mar 13

INTRODUCTION TO TRANSMISSION MEDITATION • A 10-day introductory group meditation for world service • Mon, Mar 13 (7-9:30pm) • Free, donations

JESUS THROUGH THE CENTURIES—HIS PLACE IN THE HISTORY OF CULTURE Star of the North Retreat Centre 3A St Vital Ave, St. Albert (459-5511) • Lecture/discussion facilitated by David Goa • Mar 16 (8pm) • \$89 (series)/\$20 (session) • Pre-register

MODELS OF HOLINESS: IS SANCTITY IN A TIME WAR? Newman Theological College, St. Albert Trail (447-2993) • Anthony Jordan lecture series featuring speaker Dr. Michael H. Gungor • Mar. 17-18

NATURAL PHENOMENA RELATED TO GROUNDWATER FLOW IN URBAN ENVIRONMENTS ETLC Engineering Teaching Learning Complex, Rm 1-007, www.ualberta.ca/ERSC • Lecture on attempts at conservation by Dr. Ben Rostrom • Thu, Mar 9 (4:30-5:30pm)

OUR NORTH AMERICA: FROM TURTLE ISLAND TO THE SECURITY AND PROSPERITY PARTNERSHIP Tony Bdg basement, Rm 95, U of A • Tony Bdg, Basement, Room 95 • Lecture on *Canada-Mexico Relations: A Contemporary Balance*, presented by Fred Judson • Mar 9 (3:30-5pm)

PHILOSOPHERS CAFÉ Stanley A. Milner Library, Edmonton Rm, Basement, 7 Sir Winston Churchill Sq (452-0448) • Lecture and discussion on *The Stoic Ethic of Detachment* with Dr. Martin Tweedale • Sat, Mar 18 (2:30-3pm)

REAPPEARANCE OF THE WORLD TEACHER Still Point, 110, 10350-124 St (452-9388) • Lecture about the public emergence of Maitreya and the Masters of Wisdom • Wed Mar 15 (7pm) • Free

ROMANCE WRITERS OF EDMONTON Grant MacEwan, Rm 5-238, www.romancewritersedmonton.com • First and third Thu ea Month (7-9:30pm)

SHAMANIC DRUMMING CIRCLE Korean Buddhist Temple, 10155-89 St, www.changingwoman.ca • 1st and 3rd Fr ea month

SHAPE-NOTE/SACRED HARP SINGING U of A Fine Arts Bldg, 112 St, 89 Ave, Rm 2-28 kmiller@ualberta.ca • Sing four-part folk hymns from the American South, no religious affiliation • Every Tue (5-7pm)

TOASTMASTERS • **Norwood Toastmasters Club**, 11150-82 St (430-8774) Learn public speaking and communication skills in an encouraging, supportive and friendly environment, every Thu (8-10pm) • **N'Orators Toastmasters Club**, 11910-40 St (476-6963) Learn public speaking/leadership skills; every Wed (7-9pm)

TOURETTE SYNDROME FOUNDATION Academy of King Edward, 8525-101 St (1-866-824-9764) • Support meeting to provide support for parents of children with TS • First Wed ea month (7:30pm)

VEGETARIANS OF ALBERTA Riverdale Community Hall, 9231-100 Ave (988-2713/468-1448) • Annual cook-off competition • Sun, Mar 12 (5:30am-7pm) • \$2 (member)/\$3 (non-member)

VIGIL TO STOP PRIVATIZATION OF MEDICARE Alberta Legislature • Mon, Mar 13 (7:15pm) • Wed, Mar 15 (12:15pm)

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market, members shaw.ca/womeninblack • Silent vigil on the 1st and 3rd Sat ea month • Sat, Mar 18 (10-11am)

WOMEN ROCK, SO WHY DO I FEEL SO BLUE Hellenic Canadian Community Hall, 10450-116 St (420-1757) • Lecture presented by Dr. Blue (Wilfreda) Thurston, also featuring speakers Asha Tomlinson, Shima Robinson, and Kate Quinn Part of *In The Words of Women* to celebrate International Women's Day • Sat, Mar 11 (2-5pm) • \$2 donation

WOMEN'S HEALING CIRCLE Still Point, 110, 10350-124 St (452-9388) • With Marianne Peters • Until Mar 21 (7-9:30pm) • \$10 (evening)

THE WORLD WE WANT City Hall City Room, 1 Sir Winston Churchill Sq (988-8714) • *Phila Dialogue on Caring Citizenship/Celebrating Community: Learning and Living Together!* featuring speakers Al Ertmiski and Alan Broadbent • Mar 10 11 (9am-1:30pm) • Free

YOUR NEIGHBOURHOOD READING CIRCLE Stony Plain Library (963-5440) • Featuring a different guest reader every Sat (10am) • Free

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP bwcfeegroup@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon Amateur strip contest (12:30), DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed, Gurlz Gone Wild! Midnite with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yokko Oh-no, guests • Thu: Wet Undies Contest (12:30) with DJ Squiggles, Yokko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties, leather/fetish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun Stardust Lounge with Mz Bianca and Mz Vanity Fair (11pm), DJ (info) (info)

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer Network and share contacts in the GLBT business community • Second Wed ea month

HELLENIC HALL 10450-116 St • Mad Hatters Ball and Costume Party Featuring DJ Eddy Tuneflash and a Mad Tea Party performance by the ISCVR at midnight • Mar 18 • Tickets available at TIX on the square, B&D Emporium, Earth's General Store and the Pride Centre of Edmonton

HIV NETWORK OF EDMONTON SOCIETY 300, 11456-Jasper Ave (488-5742) or contact 70@hivnetwork.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (GLBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms) Speakers Series Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm) Support group • Daily drop-in, peer counselling

MADELINE SANAM FOUNDATION Faculté St Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre: Drop-in, use the library, TV room, community access computers. Join a group or take part in special programming • Bears Movie Night Bears Club last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals, first, third, last Sun ea month (2-4pm) • Sunday Night Mens Discussion Group: Mens social and discussion group, every Sun (7pm), Rob Wells at robwells780@hotmail.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Womens Spirituality Group: Drumming circle facilitated by Kuaritz, 2nd Tue ea month (7pm, TV room) • Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbgroup@yahoo.com; first, third Tue ea month (7pm Meeting Room A) • Community Potluck Dinner: Second Mon ea month (7-9pm) • Meditation Circle: Drop-in, facilitated by Hanne Csanyi, hanne@lytevnd.com, 1st/3rd Wed ea month, Meeting Room A, \$5 • The HIV Positive Gay Men's Group: Drop-in caring circle facilitated by Mark (HIV Outreach), every Thu (1-4pm, 7-9pm) • Youth Understanding Youth: Youth support and social group, every Sat (7-9pm), yuy@shaw.ca, www.members.shaw.ca/yuy • Womenspace: 1st Sat ea month (10am-1pm) • Prime Times: Monthly member meetings • Dykes to Watch Out For: Discussion and Social Group, Wed, Mar 22 • Community Potluck Dinner: 2nd Mon ea month (6:30pm) • GLBT Seniors Drop In: Every Wed (10:30am-3:30pm) hosted by Jeff Boyce • In together Out Together Get Together: A welcoming group for GLBT members in their 20s, 30s and 40s hosted by Robert Blatchford

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz: New European music with DJ Outlaw Downstairs: DJ Jazzy • Sat: Every Sat like new years. Upstairs: Monthly theme parties with DJ Jazzy, Downstairs: New music with DJ Dan and Mike • Long weekend Sundays: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed With Annie and Tizzy (7-12pm) • Tue, Sat-Sun Pool tournaments

SPECIAL EVENTS

AUTISM SOCIETY OF EDMONTON—OPENING DOORS Italian Cultural Centre (453-3971) • Fundraising gala dinner and auction • Mar 10

BUTTERFLY GALA FUNDRAISING EVENT Sorrentino's Restaurant, Downtown Edmonton (459-1532) • International Children's Festival annual fundraiser with a silent auction, live entertainment and hors d'oeuvres • Sat, Mar 11 (7pm) • \$100 ea

DRIVEN BY COMPASSION Statute Room, 10030-102 St (453-8000) • A fund-raiser in support of the Canadian Breast Cancer Foundation (Princess/NTW chapter) featuring Broken Nose, Marble Engine, Sit'n'Idle, Infamous, Leaving Juneau, I've Made, B-movies, AA Sound System and Impaired • Sat, Mar 18 (8pm door) • \$10 (adv) at TicketMaster, Megatunes, Blackbyrd

EXPRESSIVE ARTS EXPERIENCE Red Strap Art Market, 10305-97 St (497-2211) • Open stage for musicians, poets, dancers, and visual artists • Sat, Mar 11 (1-4pm) • Free

GO COCONUT Riverdale Community Hall, 9231-100 Ave (988-2713/468-1448) • Cook-off and earth-friendly fashion show hosted by the Vegetarians of Alberta • Sun, Mar 12 (5:30pm) • \$2 (member)/\$3 (non-member)

HOLISTIC HEALTH FAIR Grant MacEwan College, City Centre Campus, 10700-104 Ave (497-5098) • Featuring min. seminars, sessions, booths and information on healthy living • Mar. 11 (9am-4pm) • Free

IN THE WORDS OF WOMEN Hellenic Canadian Community Hall, 10450-116 St • Afternoon events and an evening featuring Alhambra Ensemble Espanol (Flamenco), a fashion show and a dance with music by Sista, Janaya and Souly Fyah • \$2 (2-5pm) • \$10 (8pm dance) available at TIX on the Square/\$15 (door)

NIGHT OF ARTISTS Ramada Inn and Convention Centre Kingsway Ave and 118 St (420-1257) • 10th Anniversary Weekend Festival • Mar 17-19 • \$40 (weekend Pass) at TIX on the Square

ONE WORLD BEAT Winspear Centre, 99 St, 102 Ave (428-1414) • Silent auction, entertainment by Bill Bourne, Evon Palsdotter, Asani, Aysha Wills, Michael Massey, Stewart MacDougall, Black Pioneer Heritage Singers, Mad Bomber Society, Soulyah Fyah, Senator Tommy Banks, Polonez Polish Dance Ensemble, Knock School of Irish Dance and more • Sat, Mar 18 (7pm) • \$52 (dress circle)/\$32 (adult)/\$22 (student/senior) at Winspear Box Office

RIBBON ROUGE Dinwoodie Lounge, Students Union Building, 6900-114 St, kacs@ualberta.ca • An evening of fashion, arts, jazz and a silent auction fundraiser for AIDS relief in Africa, organized by the Kamit African Caribbean Society • Fri, Mar 17 (6:30pm door) • \$15 (adult)/\$10 (student) at Student Union info booths, kacs@ualberta.ca

ST. PATTY'S DAY TEA AND TALES Rutherford House, 11151 Saskatchewan Dr (422-2697) • Fundraiser for the Friends of Rutherford House Society featuring Irish tales and Celtic lore with storyteller Marjorie Russell • Fri, Mar 17 (7pm) • \$20

SHRINE CIRCUS Rexall Place • A three-ring circus with clowns, acrobats, trapeze and the works • Mar. 10-12 (Fri 7pm Sat 1pm, 7pm, Sun 1pm, 5:30pm) • Proceeds to various local charities

SILENCE! HEAR THE CHILDREN St. Joseph's College, the Newman Centre, U of A Campus (438-4323) • Silent auction, coffee house, Latin dance and music performances • Fri, Mar 10 (7-10pm) • \$5, all ages welcome, proceeds to a school for disabled children in Argentina

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm) with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri (9pm-1am) • Every Sun (8pm-midnight) with Off-Key Entertainment

BLIND PIG PUB AND GRILL 32 St Anne Street, St. Albert, 418-6332 • Every Thu • Every Wed name that tune

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm-12), Hosted by Jeannie

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Every Tue (8pm): with Sonia Prosound

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm)

ECCO PUB 9605-66 Ave • Every Mon (9pm): with Sonia Prosound Productions

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu (8-12), Fri-Sat (10pm-2:30am): with Debra-Fae

FUNKY BUDDHA ON WHYTE AVE 10341-82 Ave (433-9676) • Every Sun: Karaoke Night

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed (9pm)

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm): with Prosound Productions

JAMMERS PUB 11948-127 Ave (451-8779) • Every Mon (7-11pm) hosted by Peggy Sue

LAKEVIEW PUB 18, 9104-179 Ave • Every Sat (9pm-1am) with Off-Key Entertainment

MOJO'S Best Western Hotel, Fort Saskatchewan • Every Fri (9:30pm): with Sonia, Prosound Productions

O'CONNORS IRISH PUB 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

PICARDS PUB 10725-104 Ave (428-4386) • Every Fri (4pm) hosted by Chris

ROSARIO KARAOKE CENTRAL 11715-108 Ave (447-4727) • Nightly (9:30pm): with Dave and Ed

ROSE AND CROWN 10235-101 St • Every Sun (9pm): with Sonia Prosound Productions

ROSIE'S BAR AND GRILL • Downtown, 10604-101 St (423-3439), every Mon-Sat (9pm); Sun (7pm): with Ruth • Highstreet, 10315-124 St (482-1600), daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211), every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am): with Off-Key Entertainment

SANTANA'S • Every Wed (9pm-2am)

SPORTSWORLD INLINE A NO ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tues, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

T. B'S PUB 62 St, Stony Plain Rd (443-2621) • Every Fri-Sat (9pm-2am): with Jeannie: games and prizes

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

WHISTLE STOP PUB 24 Ave, 132 St (451-5506) • Every Wed-Thu: with Jeannie

WINSTONS PUB 9016-132 Ave (457-4883) • Every Fri/Sat (9pm-1am)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Every Sat-Wed (7pm-midnight): with Annie and Tizzy

YESTERDAYS 205 Carnegie Dr, St. Albert (450-0295) • Every Tue (9pm-1am) Off-Key Entertainment with Nicole

ARIES (MAR 21 - APR 19)

Dung beetles were considered sacred and lucky by the ancient Egyptians. In fact, the seemingly lowly insect, also known as a scarab, was worshipped as a symbol of transformation and resurrection, in part because it derives its nourishment from the waste matter of other animals. Since it also pushes balls of dung to its nest, it was thought to resemble the god Ra rolling the sun through the heavens. During the coming week, Aries, the scarab will be your power animal. May it inspire you to turn crap into treasure as you're reborn from the deadness of the past.

TAURUS (APR 20 - MAY 20)

It took an English woman named Venida Crabtree 33 years to learn how to drive. She failed her first driving test at age 17, but never gave up trying. Last year she finally succeeded, getting her first license at the age of 50. She's your role model, Taurus. There's a good chance that like her, you will soon be able to master a task or reach a goal that you've been plugging away at forever.

GEMINI (MAY 21 - JUN 20)

I'm here at San Francisco's Samovar Tea Lounge to meditate on your horoscope. I've decided that the beverage most likely to put me in the right mood is "Monkey-Picked Iron Goddess of Mercy" tea. That's because my analysis of your astrological omens reveals that there'll be something both steely and soft about your immediate future, both willful and delicate. "Iron

Goddess of Mercy" is an apt metaphor for the influences you should seek. Furthermore, I suspect you'll need the intervention of an agile and vibrant animal energy, which is suggested by the "Monkey-Picked" aspect of the tea. Using the Samovar menu as a divinatory tool for generating even more oracular information, I've come up with three additional phrases to capture the quality of your life in the coming days: *velvety nuances of roasted chestnuts and eucalyptus; tastes that are zealously smoky yet gossamer and satiny; and not for the sinless.*

CANCER (JUN 21 - JUL 22)

As a Cancerian, you're sometimes prone to indulging in pathological levels of self-sufficiency. You can get into the bad habit of making it hard for people to give you emotional support, constructive feedback, and plain old ordinary gifts. That's why I hesitate to say anything that might encourage you to get into a woe-is-me, I-have-to-do-everything-myself mode of heroic martyrdom. Nevertheless, I've decided to take that risk. To achieve the breakthrough that's now available, you may have to take what Ernest Hemingway described as the path to greatness: Push yourself "far out past where you can go, out to where no one can help you."

LEO (JUL 23 - AUG 22)

This would be an excellent time for you to create your own personal religion, complete with rituals, prayers, and divinities that fit your precise needs. Feel free to borrow extensively from various spiritual traditions, of course, but make sure you give each belief or practice your own unique twist. And please include a few idiosyncratic touches that have never before been a part of any organized faith, like a holy day

commemorating your first sexual experience or a sacred object obtained from a toy store or pawn shop or a rousing hymn adopted from an old Nirvana song.

VIRGO (AUG 23 - SEP 22)

The ancient Greeks had words for love that transcend our usual notions, writes Lindsay Swope in her review of Richard Idemon's book *Through the Looking Glass*. *Epithemia* is the basic need to touch and be touched. Our closest approximation is "horniness," though *epithemia* is not so much a sexual feeling as a sensual one. *Philia* is friendship. It includes the need to admire and respect your friends as a reflection of yourself—like in high school, where you want to hang out with the cool kids because that means you're cool too. *Eros* isn't sexual in the way we usually think, but is more about the emotional gratification that comes from merging souls. *Agape* is a mature, utterly free expression of love that has no possessiveness. It means wanting the best for another person even if it doesn't advance one's self-interest. The phase you're currently in, Virgo, is providing you with opportunities to explore the frontiers of at least three of these kinds of love.

LIBRA (SEP 23 - OCT 22)

America's finest news source, the newspaper and website known as *The Onion* (www.theonion.com), reported recently that President George W Bush has hidden the nation's report card in his sock drawer. Having received a D in international relations, a D in economics, and an F in military history, the Commander in Chief was too embarrassed to share the evaluation with anyone. I implore you to *not* be like him in the coming week, Libra. It may be hard to imagine, but you will generate

good luck and healthy relationships if you freely admit your mistakes and shortcomings. This is one time when power can come from revealing your vulnerabilities.

SCORPIO (OCT 23 - NOV 21)

At its best, a study of astrology illuminates your choices and leaves the choosing up to you. It helps you understand that your fate is never set in stone, but is always susceptible to the command of your free will. In that spirit, I've got a quiz for you to take. Here are four pairs of equally possible outcomes. Meditate on each pair, and decide which you'd prefer to induce in the coming week: (1) simmering happiness versus crazed longing; (2) love packed with chewy riddles versus infatuation that only temporarily frees you; (3) practical enthusiasm versus dizzying highs; (4) slow, epic bursts of subtle progress versus out-of-this-world fantasies.

SAGITTARIUS (NOV 22 - DEC 21)

On Mar 11, a Malaysian snake charmer will attempt to break the world record for kissing a poisonous serpent. Shahimi Abdul Hamid has in the past managed to survive smooching a huge cobra 21 times, but this time he hopes to go further, exceeding the previous all-time high of 30. I don't know his astrological sign, but if he's a Sagittarius he has the best chance of succeeding. You Centaurs are at the peak of your ability to mix tenderness and intimacy with high adventure.

CAPRICORN (DEC 22 - JAN 19)

A reader named Christy McMunn wrote to tell me that she'll be running for president of the US in 2016. She promises that she will ruthlessly express the raw, naked facts, whatever the consequences may be. Her motto: "If you cannot handle the

truth, be careful of what you ask." I urge you to make that your *modus operandi* in the coming weeks, Capricorn. Be a greedy hunter in quest of the genuine story, the inside dope, and the piercing revelation. In preparation, strip yourself of any belief that might interfere with your receptivity to and enjoyment of the raw, naked facts.

AQUARIUS (JAN 20 - FEB 18)

After taking inventory of the astrological factors coming to bear on you the past eight years, I've decided you're ready to leap to the next octave of your evolution. Therefore, I'll tell you a truth that was articulated by the powerful activist Mahatma Gandhi. It was instrumental in his success at leading millions of Indians to overthrow British oppression. I hope that his demanding, controversial advice will play a central role in shaping your destiny for the next eight years. But beware: It will only work if you're a brave rebel who relentlessly resists the conventional wisdom. Gandhi: "Every moment of your life is infinitely creative and the universe is endlessly bountiful. Just put forth a clear enough request, and everything your heart desires must come to you."

PISCES (FEB 19 - MAR 20)

I've been present during the births of two children, Jasmine and Zoe. Both experiences were daunting, explosive, and ecstatic. Nothing else that has ever happened to me has rivaled the role they played in awakening my reverence for life. The gratitude and love that overflowed in me then will always remain a source of inspiration. If you choose to respond to the invitations the cosmos is now making available to you, Pisces, you will soon be visited by events that evoke comparable feelings. ♡

ADS! CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

CLASSES

DANCE SALSA EASY! FUN!
Southside Orange Hall, 84th Ave & 103rd St. Saturdays. Call Maria @ 471-0846.

Always wanted to be a Martial Artist?
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Practical guided meditations, teachings discussion and break. A warm community with resident Buddhist monk. Everyone welcome! Garneau United Pl. 11148-84 Ave Ph: 412-1006 www.MeditationEdmonton.org

SPECIAL EVENTS

Public Talk: Following in the Footsteps of Buddha
Thu, Mar. 30, 7-9pm **A modern look** at Buddhism founded by Buddha Shakyamuni, Amitabha Kadampa. Buddhist Centre Ph 412-1006. www.MeditationEdmonton.org

Edmonton Christian Speed Date Night Ages 18-60
1st event March 30th 7pm-10pm, check out our website at www.edmontonchristiandating.com
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PSYCHICS

PSYCHIC FAIR, Sherwood Park @ Roadking, Mar. 17-19, Fri 17 (2-8pm); Sat 18 (12-8pm); Sun 19 (11am-5pm); www.psychicvisionsgobot.com, www.DawnC.yourpassionconsultant.com

STUDIOS FOR RENT

Artist Studios & Storage Space for rent. 200-500 SF. Great Downtown location at the Great West Saddlery Bldg, 10137-104 St. Call Mike 429-4092.

Witness on Whyte Ave

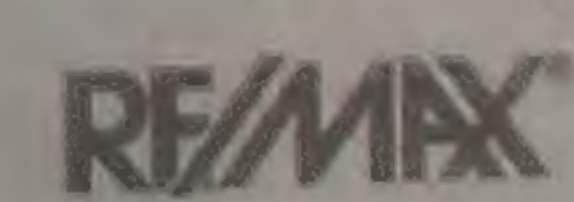
Our male client was arrested by 2 Edmonton Police officers in a paddy wagon in front of Chianti's Restaurant on 105 St and Whyte Avenue. This took place between 2:30am-3:00am on February 12/06. If you saw this happen please call Don at 915-2473 or 413-6001.

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Vocal cords destroyed by cock? Not so likely. But torn foreskin? Ouch

ADVICE ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

I'm a singer and like to have rough oral sex with other guys. I was wondering if it could damage or change my voice.

You said once that the larynx is a long way away out of reach of a penis, but is this the main part of the voice? I don't really know how the voice works, but I do know that someone tried to strangle me once and my voice took a couple of years to be as smooth again.

LOVE, GOLDEN THROAT

DEAR THROAT:

What you need is some kick-ass advice from Mardie, a professional singer I know. She moonlights as a secretary, life upon the wicked stage in New York City lacking as it does a certain level of glamour and excitement, but you should hear her sing: she'd knock your golden-throated socks off.

Mardie is equally proud of her expertise at certain more private accomplishments, which I haven't experienced personally although I'm willing to take her word for it. So what did she have to say about your question? Well, she made fun of you, of course, but she also wishes to reassure you that you're unlikely to do much damage continuing on your current path. Here she is:

Ha! I was just discussing this last night. OK, not this exactly; I was teasing a girl who couldn't slam a shot of tequila, saying that it was just like singing or giving blow jobs: raise your soft palate and down the hatcharoonie.

As Andrea says, the larynx is pretty far down to be damaged by a cock, no matter how big, but as a rule I'd say that if you don't experience any pain or discomfort vocally afterward (or let anybody strangle you) you're not doing any damage. In my experience, the vocal folds/cords start alerting you long before any permanent damage is done.

Come to think of it, I did have a fuck buddy once who would get out of control with the thrusting, and one time I felt my soft palate kind of "pop up" when he banged against it. I would worry about damage to the soft palate/pharynx (I guess it could get bruised or even torn) before the vocal apparatus itself. If I

wanted the feeling of "rough" oral sex, I'd just make sure I was on top. That way you can let the guy thrust into your mouth, but still pull back if it's going too deep.

You know, I just love combining my two specialties!

OK, who else can we ask? How about Mark Baxter, author of *The Rock 'n' Roll Singer's Survival Guide*? You may not be a rock 'n' roll singer yourself, but I imagine a well known vocal coach who works with rock singers knows a thing or two about vocal damage. Plus, I saw him break a glass with his voice once on *Mythbusters* and if that is not a cool credit, what is? Says Mark:

Anything which causes the tongue to tire would be bad for singing because of the stiffness which would follow the activity. Relaxing the jaw and throat are good for singing, so it seems to be a toss of a coin. Nothing you swallow touches the folds, so that's not an issue. Sex in general is usually bad for singing because of the grunting and groaning (what good is sex without that?) But honestly, the worst thing for the voice is talking and laughing, only because of poor speech habits.

I'm not too sold on the "grunting and groaning" part, but obviously Baxter knows what he's talking about, and I'm just not getting the picture—from Mardie, Baxter, or various diagrams I downloaded from the interwebs—that you can even reach the vocal cords with a human penis, let alone damage them. But try not to be an idiot: if someone's grinding away at some part of you not really built for grinding at, it hurts, and you need that part for some other purpose, quit.

LOVE, ANDREA

DEAR ANDREA:

In my last relationship I tore part of my foreskin. Now I can last a lot longer before reaching a climax. But with my new girl, my longevity has been a problem since she says she gets tired, but I think she might be bored and it's something I'm doing wrong. What can I do?

LOVE, TORN

DEAR TORN:

How fragile we are! Isn't it scary?

If she's "tired," she is bored, and you're not doing anything wrong; you're just doing it too long. Come faster. Use your hand, her hand, her mouth, whatever. Just don't get all hurt-feelingsy about it. It's just mechanics.

LOVE, ANDREA

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ARTIST TO ARTIST

ARTISTS WANTED FOR ARTVEND
780-945-9562

The NFB is looking for aspiring Aboriginal filmmakers for "First Stories" intro to film & TV. Ph Will Belcourt (780)495-3016, w.belcourt@nfb.ca.

"The Mayor's Evening for the Arts": Nominations for ten awards, forms available at www.pacedmonton.com, TIX on the Square. **Deadline: Apr. 7.**

Romance Writers of Edmonton meet 1st and 3rd Thu ea month at GMCC, Rm 5-1238, 7-9:30pm, www.romancewritersedmonton.com

You're an artist, actor, musician, you need/want headshots. I'm looking for portrait practice. Will trade time for photos. Call Robert: 916-4662.

Canadian Badlands Passion Play (Drumheller Alberta) Auditions: King's University, 9125-50 St. Mar. 28 (3:30-9:30pm). Ph Daniel van Heyst 465-3500 ext. 8020 (w)/455-9360 (h) www.canadianpassionplay.com

Good comedy writer seeks opportunities. Sample material available. Slapstick Inc #212 9258-110A Ave Edmonton T5H1J4.

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VUEWEEKLY

CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

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Edmonton May Week Workers Art Show-Call for Artists: Worker's art show. To submit, please ph Tom Gale at 433-0757. Deadline: Apr. 11.

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If the HAT fits call for submissions, open to Alberta artists. Deadline: Mar. 15, 2006. For info Ph 461-9028, e-m: danielle@damsselflydesign.ca

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